

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—*Goethe*

SUBSCRIPTION—Stamped for Postage—20s. PER ANNUM

Payable in advance by Cash or Post-Office Order to BOOSEY & SONS, 28 Holles Street, Cavendish Square, London, W.

VOL. 39—No. 8

SATURDAY, FEBRUARY 23, 1861

PRICE 4d. Unstamped  
5d. Stamped

## EWER & CO.'S LIST OF NEW PUBLICATIONS.

BENEDICT, J. MALCOLM, Marche Triomphale ...	4 0
BERGER, FRANCESCO, Bon repos, chérie, Nocturne ...	2 0
Lena, Sérénade ...	2 0
GAUDE, LOUIS DE LA, Evelyn, Polka Mazurka ...	2 0
GARIBOLDI, VIVA Italia, March and National Hymn (with Italian words) ...	2 0
JUNGSMANN, A., Souvenance ...	2 0
KRUGER, W., Les Cloches du Soir ...	4 0
LISZT, J., Grand Paraphrase sur Il Trovatore ...	6 0
Rigoletto ...	6 0
Ergani ...	6 0
MAGNUS, H., Carnaval Napolitain ...	4 0
PACHER, J. A., Op. 9, La Harpe ...	4 0
Op. 34, Le Ruisseau ...	3 0
Op. 50, Twelve Melodious Studies ...	7 6
Op. 53, Tendresse ...	3 0
SCHULTHEIS, W., Op. 27, Stella Matutina, mélod. relig. ...	2 6
SILAS, E., Op. 49, Costanza Impromptu ...	3 0
SPINDLER, F., L'Oisillon ...	2 6
WOLLENHAUPT, H. A., Op. 19, Grande Marche de Concert ...	3 0
Op. 23, La Gazette ...	3 0
Op. 24, Galop di Bravura ...	4 0
Op. 26, Helene, Grand Valse Brillante ...	4 0
Cordella, Schottisch ...	3 0
La Violette, Polka de Concert ...	3 0
MOLIQUE'S ORATORIO—"ABRAHAM."	
Soprano Airs.—I will extol Thee, my God ...	4 0
Hear my prayer, O Lord ...	3 0
Unto Thee lift I up mine eyes ...	4 6
Contralto Air.—They kept not the law ...	1 6
Tenor Airs.—Who walketh uprightly ...	2 6
Pour out thy heart before the Lord ...	2 6
Baritone Airs.—Lead me, O Lord, in Thy righteousness ...	3 0
Let there be no strife ...	2 6
The joy of my heart is ceased ...	4 0
Lord have mercy upon me ...	4 6
Duets.—Cast out this bondswoman. Alto and Baritone ...	4 6
It is of the Lord's great mercies. Soprano and Baritone ...	3 0
Trio.—Alto, Tenor, and Bass. Let all those rejoice ...	3 0
Quartet.—S. A. T. & B. Go in peace before the Lord ...	4 6
March.—Arranged for Pianoforte Solo ...	2 6
Duet ...	4 0
Organ (arranged by W. T. Best) ...	3 0

EWER & CO. 87 REGENT STREET,

Universal Circulating Musical Library.

## ST. JAMES'S HALL.—The First New Philharmonic

Concert this season will take place on Monday evening, March 11; the First Public Rehearsal Saturday afternoon, March 9, at half-past 2. Conductor, Dr. Wyld. Programme:—Overture—Egmont; violin concerto—Mendelssohn; Schubert's Grand Symphony in C; Weber's Pianoforte Concerto in E flat; overture, Alencoragen—Cherubini. Pianist, Miss Arabella Goddard; violin, M. Vieuxtemps, his first appearance at these concerts; vocalists Mad. Lemmens-Sherrington, &c.; orchestra and choir of 300 performers. Subscription for the series of Six Concerts and Five Public Rehearsals:—Sofa stall, 22 2s.; balcony, first row, One Guinea and a-half; second row, One Guinea.

Messrs Cramer and Co., 201 Regent Street; Keith, Prowse and Co., 45, Sheepside; Austin, Ticket Office, St. James's Hall; W. Graeffe Nicholls, Esq., Hon. Sec., 33 Argyll Street, W.

## THE MUSICAL SOCIETY OF LONDON.—Season

1861. THE FIRST ORCHESTRAL CONCERT will take place on Wednesday evening, Feb. 27, at St. James's Hall, and commence at half-past 8 o'clock precisely. The doors in Regent Street and Piccadilly will be opened at a quarter to 8 o'clock to enable all the members to be seated before the commencement of the performance. Programme:—Part 1. Overture, Ruy Blas—Mendelssohn; cantata, Mia speranza Adorata, Mad. Lemmens-Sherrington—Mozart; concerto in D, violin, M. Vieuxtemps—Beethoven; scena (Eurynome), Mr. Weiss—Weber; overture, the Tempest—Benedict. Part 2. Symphony in D minor (No. 2)—Spohr; duo, La Gazza Ladra, Mad. Lemmens-Sherrington and Mr. Weiss—Rossini; overture, Le Philire—Auber. Conductor, Mr. Alfred Mellon.

N.B.—Members who have not yet paid their annual subscription for 1861, are respectfully reminded that they should do so immediately to Messrs. Cramer and Co., 201 Regent Street, by whom the tickets of the Society are issued. Those members who purpose to withdraw from the Society should signify their intention to the Hon. Sec. as soon as possible, to enable the Council to fill up vacancies.

CHARLES SALAMAN, Hon. Sec., 36 Baker Street, W.

St. James's Hall, 28 Piccadilly.

MISS AUGUSTA THOMSON begs to announce that she has REMOVED to 38 Welbeck Street, Cavendish Square, W.

MR. and MADAME R. SIDNEY PRATTEN beg to announce, that they have removed to 38 Welbeck Street, Cavendish Square, W., where they will continue to give lessons on the Flute, Guitar, and Concertina.

MISS HELEN HOGARTH (Teacher of Singing) begs to inform her pupils and the public that she has RETURNED to town for the season, and has removed from Weymouth Street to No. 71 Great Russell Street, Bloomsbury Square.

SIGNOR GIULIO REGONDI begs to announce that he has REMOVED to 27 Berner's Street, Oxford Street, W.

THE MISSES ELTON (Duet Singers), beg to announce they have returned to town for the Season. All communications respecting Concerts to be addressed to their Agents, Messrs. Hopwood and Crewe, 42 New Bond Street.

THIRD WEEK OF THE LATEST SENSATION.

FATHER KEMP'S OLD FOLKS.—Miss EMMA NICHOLS, 30 LADIES and GENTLEMEN, from America, in ANCIENT COSTUME, every night at 8, and Wednesday and Saturday morning at 3. St. James's Hall, Piccadilly. Stalls, 3s.; Area, 2s.; Gallery 1s.

MADAME OURY'S BRILLIANT FANTASIA on Jacobite Airs, 4s.—Madame Oury's Souvenirs d'Ecosse, 4s.—Madame Oury's "Auld Robin Gray," 4s. Boosey & Sons, Holles Street, and Patterson & Sons, Edinburgh.

CARL FAUST, of Breslau.—Messrs. Robert Cocks and Co. have the pleasure to announce that, having concluded an engagement with HERR CARL FAUST, of Breslau, they are enabled to introduce for the first time to the English Public the Works of this distinguished composer, hitherto known in this country to the courtly circles exclusively. For melody, rhythm, and thoroughly daint qualities, the productions of Carl Faust, excel everything known in Europe since the days of Strauss. His compositions have accordingly met with an enthusiastic reception throughout Germany. Now ready, ELECTRA POLKA, 2s.; Louise March, 2s. 6d.; Cataract Galop, 3s.; Heart's-ease Valse, à la Tyrolienne, 3s.; the Britannia Quadrille (founded on English national airs), 4s.; the Mephisto Galop, 2s. 6d.; the Enchanting Polka, 2s. 6d.; Flora Suite de Valse, 3s. See Robert Cocks and Co.'s List of Musical Novelties, furnished gratis and postage free.

London: Robert Cocks and Co., New Burlington Street, Regent Street, W., publishers to the Queen and the Emperor Napoleon III.

## LATEST PIANOFORTE PIECES, by W. VINCENT

WALLACE. Come where my love lies dreaming, melody, transcribed, 3s.; the Shepherd's Roundelay, pastoral sketch, 4s.; the Volunteer Rifles' March, decorated title, 3s.; La Luisella, favourite Neapolitan melody, transcribed, 2s.; Beethoven's Ruins of Athens, fantasia on airs from, 3s.; Good news from home, 3s. London: Robert Cocks and Co., and of all Musicians.

## THE TWENTY-SEVENTH ANNUAL REPORT,

ACCOUNTS, and BALANCE SHEET of the Mutual Life Assurance Society for the year 1860 are this day published, and may be had by a written or personal application to the Head Office, or to any of the Society's Agents.

CHARLES INGALL, Actuary.

The Mutual Life Assurance Society,  
39 King Street, Cheapside, E.C., London, 20th Feb. 1861.

## PHILHARMONIC SOCIETY.—Conductor Professor

W. STERNDAL BENNETT, Mus. D.—First Concert, March 4. Subscription, four guineas, and Family Tickets of not less than four, 34 guineas each; Single Tickets, 15s. each.

Addison, Hollier and Lucas, 210 Regent Street, W.

## PREMIERE TARANTELE, pour Piano, par BRINLEY

RICHARDS, dédiée à M. Charles Hallé, 5s.

TO BE PUBLISHED BY SUBSCRIPTION.

THE PHILOSOPHY OF MUSIC, a new work; being Three Essays which appeared in the MUSICAL WORLD. By JOSEPH GODDARD. Readers of the MUSICAL WORLD and the Public, wishing to encourage the publication of the above, may do so by forwarding their names to Mr. J. GODDARD, 3 St. Paul's Crescent, Camden Square, N.W. Price 2s. For further particulars, see the MUSICAL WORLD of Dec. 15th, 1860.

NEW AND POPULAR  
**PIANOFORTE MUSIC**  
PUBLISHED BY

ASHDOWN AND PARRY, 18 HANOVER SQUARE.

**G. A. OSBORNE. LOVE'S YOUNG DREAM.**  
Brilliant Fantasia. Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**A. SCHLOESSER. LES ENFANTS DE LA GARDE.**  
Grande Marche brillante. Price 4s.  
ASHDOWN & PARRY, 18 Hanover Square.

**A. SCHLOESSER. VEDRAI CARINO.** Transcription  
(Don Juan). Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**A. SCHLOESSER. BATTI, BATTI.** Transcription  
(Don Juan). Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**A. SCHLOESSER. THE MERMAID'S SONG.**  
Transcription of Haydn's Canzonet. Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**F. PRAEGER. MALBROOK.** Brilliant Piece on the  
old French air. Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**F. PRAEGER. JOCK O' HAZELDEAN.** Fantasia.  
Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**WILHELM GANZ. SANTA LUCIA.** A brilliant  
transcription of the popular Neapolitan air. Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**THEODORE MAUSS. PROMETHEUS.** Grand Galop  
brilliant. Price 4s.  
ASHDOWN & PARRY, 18 Hanover Square.

**JULES BRISSAC. THE HARP THAT ONCE  
THRO' TARA'S HALLS.** Transcription. Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**HENRI ROUBIER. JOSEPHINE.** Mazurka de Salon.  
Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**HENRI ROUBIER. LA VALLÉE DES ROSES.**  
Deuxième Mazurka de Salon. Price 3s. 6d.  
ASHDOWN & PARRY, 18 Hanover Square.

**HENRI ROUBIER. LE LANGAGE DES FLEURS.**  
Troisième Mazurka de Salon.  
ASHDOWN & PARRY, 18 Hanover Square.

**E. SILAS. ROMANCE.** Price 2s. 6d.  
ASHDOWN & PARRY, 18 Hanover Square.

**E. SILAS. IMPROMPTU (à la Mazurka).**  
Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**EMANUEL AGUILAR. THE BIRDS AT SUNSET.**  
Characteristic Piece. Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

**STEPHEN HELLER. IN WALD UND FLUR.**  
Troisième Suite de Promenades d'un Solitaire. 6 Nos. Price 3s. and 4s. each.  
ASHDOWN & PARRY, 18 Hanover Square.

**THEODORE KULLAK. LES ARPÈGES.** Etude de  
Concert. Price 5s.  
ASHDOWN & PARRY, 18 Hanover Square.

**THEODORE KULLAK. CAPUCINE.** Legende.  
Price 3s.  
ASHDOWN & PARRY, 18 Hanover Square.

LONDON:  
**ASHDOWN AND PARRY**  
(Successors to Wessel and Co.),  
18 HANOVER SQUARE.

IN THE PRESS,

**HOWARD GLOVER'S OPERA, "RUY BLAS,"**  
shortly to be performed at the Royal English Opera, Covent Garden.  
Boosey and Sons, Holles Street.

**ASHDOWN and PARRY** (successors to Wessel and Co.),  
beg to inform the profession that they forward Parcels on Sale upon receipt of  
references in town. Returns to be made at Midsummer and Christmas.  
Their Catalogues, which contain a great variety of Music calculated for teaching  
purposes, may be had, post-free, on application.  
London: 18 Hanover Square.

**TWO MUSICAL SKETCHES** for the **PIANOFORTE**,  
dedicated to Mr. Charles Hallé, by **JAMES LEA SUMMERS**, price 2s. 6d. each,  
"are cleverly written and stamped with real musical feeling."—**MUSICAL WORLD**.  
London: Addison, Hollier and Lucas, 210 Regent Street.

**AN ORGANIST and PIANOFORTE TEACHER** is  
about to be **APPOINTED** at Wellington College. Persons desirous to be-  
come Candidates for this situation may learn particulars on application, by letter only,  
to the **Rev. E. BENSON**, Wellington College, Wokingham.

**ELIGIBLE** Ground Rents, Freehold Land, Freehold  
Houses in occupation, and Leased Shops.

No. 1. Woodbury Park Estate, Tunbridge Wells (second portion).  
2. Bound's Green, Hornsey (Green Lanes), No. 2.  
3. The North Bow Estate, Old Ford (second allotment).  
4. The Tottenham Estate, Seven Sisters' Trees (ditto).  
5. Houses at Camberwell and Enfield.  
6. Leased Shops at Putney.  
7. (Ground Rents). Two Plots on the St. Margaret's Estate, Twickenham.  
8. Ditto. Two Plots on the Battersea Estate.  
Special attention is requested to the above, which will be on sale on and after Thurs-  
day the 28th of February, 1861, at the Offices of the Conservative Land Society, No. 33  
Norfolk Street, Strand, London, W.C.  
Plans of the Estates will be forwarded by post, on receipt of seven stamps, for each  
separate plan.  
Printed particulars of each Estate will be forwarded free of charge. Prospectuses  
free, as to the Share and Deposit Departments. Interest 5 per cent. on the former; 4  
per cent. on the latter,  
**CHARLES LEWIS GRUNESSEN, Secretary.**

**LEYTONSTONE NATIONAL SCHOOL ROOMS.**—A Concert was given  
at the above Rooms on the 12th instant, in which the following  
singers took part: Miss Annie Cox, Miss Emma Boden, Mr. C.  
Searle, Mr. Alexander Thornley and Mr. A. J. Hubbard; Mr.  
W. Seymour Smith accompanied, and Mr. A. J. Hubbard con-  
ducted.

**HARROW SCHOOL SPEECH ROOM.**—Mr. J. B. Turner, the pianist,  
gave a Concert on Tuesday morning in the above Hall, by per-  
mission of the head master, the Rev. H. M. Butler, M.A., and  
masters of the school. Mr. Turner was assisted by Miss Banks,  
Mad. Laura Baxter, Messrs. Montem Smith, and Weiss, as  
vocalists; and Mr. H. Blagrove (violin), Mr. W. Pettit (violon-  
cello), and Mr. T. Harper (trumpet), instrumentalists.

**EYRE ARMS.**—A concert was held at the Assembly Rooms last week,  
in aid of funds for reimbursing the Rev. Joseph Irving for heavy losses  
sustained through the destruction of the church of St. John the Evan-  
gelist, Carlton Road, by fire. The concert was highly successful, and  
was attended by a numerous audience. Miss Fosbrooke, Miss Ellen  
Bliss, and Mrs. Friswell were well received, Mrs. Friswell being unani-  
mously encoired in Giuglielmi's "Gratias Agimus," the clarinet *obbligato*  
to which was most efficiently played by Mr. A. Williams, R.A.M.;  
and Miss Fosbrooke eliciting considerable applause in Regaldi's ballad,  
"The calm repose of eve." The pianoforte solos were executed with  
much delicacy and finish by Miss Ellen Bliss, a rising pianist. Mr.  
Frank Elmore sang "Come into the Garden, Maud," and Reichardt's  
"Thou art so near," with great taste, and was encoired in each. Mr. C.  
Henry's rich baritone told well in the "Wolf," and Leslie's ballad,  
"Speed on my bark." Some part songs, including Bishop's ever fresh  
and charming "Sleep gentle lady," were carefully rendered. The con-  
cert was conducted by Mr. Finlayson.

**HERR SCHACHNER** has just returned to London from Berlin,  
where his new grand Oratorio, *Israel's Heinkehr* (the Return from  
Captivity), was produced on the 20th January, at the Berlin  
Academy, with great success. The Oratorio is in four parts.  
1. The Captivity; 2. The Deliverance; 3. The Reconciliation of  
Jehovah with His people; and 4. The Covenant. The Libretto  
is partly taken from Holy Scripture, and partly from the Hebrew  
Melodies of Moore. The performance was conducted by Pro-  
fessor Grell, the principal singers being Mad. Flaviers-Vièrn,  
Mlle. Baer (alto), Herr Geier (tenor), and Herr Krause (bass).

**HERR FORMES.**—The celebrated German *basso* is reported to  
have arrived in London.

## Reviews.

"*Les Arpèges, Etude de Salon*."—THEODORE KULLAK, Op. 59 (Ashdown and Parry). This study, or rather show-piece, is modelled very nearly after the pattern of *Les Perles d'Ecume*, by the same composer, which Miss Arabella Goddard used to play so often and with such success. Nor is *Les Arpèges* at all inferior to its precursor in grace and brilliancy. Nothing could be better written for the instrument, nothing lie readier for the hand of a tolerably expert performer, and nothing make a more imposing display out of what after all amounts to only a moderate degree of difficulty. In short, this really elegant study may be recommended to professional pianists, whether as a *morceau de bravoure* for public exhibition, or an extremely good practice for the fingers with no ulterior object than that of acquiring fluency and evenness of execution. Herr Kullak should write more in this style.

"*Trivagium*—No. 1;" and "*Thee will I Love*" (Willis; and Addison, Hollier and Lucas) are additions to a compilation entitled "*Sacred Music, adapted for public and private devotion*"—by R. ANDREWS. They call for no special remark. "*The Christmas Hymn, with variations*"—by R. ANDREWS (C. Jeffrys, London; R. Andrews, Manchester)—is No. 2 of "*Six Sacred Melodies*," varied for the pianoforte. Neither this nor "*A happy, happy Christmas*" ("*Songs of the Poets of England and America*"), "edited, varied, arranged, and the music composed" by RICHARD ANDREWS (Music Repository, Oxford Street, Manchester), demand more than the mention of their existence. Nevertheless, we should like to be initiated into the mystery of Mr. Andrews' labours. We find, for example, the name of "John S. B. Monsell" (author of *Spiritual Songs*), attached to the words of "*A happy, happy Christmas*," and yet Mr. Andrews, according to the authority of the title-page, has had the pains of editing, varying, arranging, and setting to music. And all this for a piece which just occupies five lines!

"*Operatic Selections for the Harmonium*" arranged by G. W. GOODBAN (Metzler and Co.) We have received Books 1, 2, and 3 of the above. The first contains, "*A te o cara*," a delicious *air de ballet* from *Guillaume Tell*, and "*Come è gentil*;" the second, "*Quando il destin*" (*La Figlia del Reggimento*), "*Convien partir*" (do.), and "*In si barbara*" (*Semiramide*); the third, "*Libiamo*" (*Traviata*), the Page's first air in the *Huguenots*, and the *Ranz des vaches* movement from the overture to *Guillaume Tell*. As might have been expected from Mr. Goodban, the arrangements are good—well adapted to the instrument, and effective.

"*Rondo Apassionato, pour piano*"—AUGUSTE ERGMANN (Ashdown and Parry). This piece is dedicated to Miss Arabella Goddard, and as might have been guessed, on that account alone, is one of more than ordinary pretensions. It comprises an introduction, *andante*, in B major, and a *vivace assai* in B minor (ending in the major)—just like (by the way) a certain composition of Mendelssohn's, in which (by the way) the same keys are employed in much the same manner. There is more aim than accomplishment (as it seems to us) in the introduction, which moreover includes a progression (page 3, line 3, bar 4), which as it stands is very harsh, but with A *natural*, instead of A sharp, would be easy enough. The *rondo* is a regularly constructed movement, although in style it is a kind of mixture of Weber and Mendelssohn. The first theme is *Weberish*, decidedly; the second, both in melody and treatment, *Mendelssohnish*,

as decidedly. At the same time it is but fair to add that Mr. Ergmann does not present us (like so many others) with wishy-washy Weber, or maudlin Mendelssohn, but rather with vigorous imitations of both. To conclude, though somewhat diffuse, his rondo is cleverly conducted, and if executed with vigour and correctness would assuredly produce an "effect." Some places want revising here as in the preceding movement. What, for example, does Mr. Ergmann mean by bars 6, 7, line 2, page 9?

"*Six nocturnes, for the pianoforte*," by JOHN FIELD—edited by FRANZ LISZT (Ashdown and Parry). In republishing these *nocturnes* (in E flat, C minor, A flat, A, B flat, and F) Messrs. Ashdown and Parry are helping further to promote the taste for sterling pianoforte-music which is now (thanks to the Monday Popular Concerts &c. &c.) so widely spreading in these kingdoms. It would be superfluous at this time to criticise pieces which have long been acknowledged by the higher authorities as *chefs-d'œuvre* in their way; and we need add no more than a strong recommendation to our pianoforte-playing readers to possess and make themselves masters of these *nocturnes* without delay. They should be on every desk. John Field has been allowed to glide out of the memory too easily; but his coming back again will probably endow him with an extra fascination. Such fresh, genial and artistically-made music can never die for want of intrinsic charm; it has only to be heard (from kindred and sympathetic fingers) to win the admiration—may affection—of all who love what is genuine, healthy, and true.

"*Holyrood, a cantata*"—words by HENRY F. CHORLEY, music by HENRY LESLIE (Addison, Hollier and Lucas). Here—in a handsomely got up volume, bound in red cloth, with gilt letters—we have the *cantata* of Messrs. Chorley and Leslie of which we spoke so favourably, and at such length a fortnight since. We have nothing to add to, or retract from what was written about *Holyrood*, and with the assurance that it looks just as well on paper as it sounds from the orchestra, we heartily commend it to our readers.

"*Linger, linger, gentle maiden*"—words from the Finnish, music by HENRY KILLICK MORLEY (R. Cocks and Co.); "*O sister, sing the song I love*"—words by L. M. DAVIDSON, music by the same (S. Clark); "*I never knew how dear thou wert*"—words by CATHERINE WARFIELD, music by the same (Duncan Davison and Co.).

These ballads have more than ordinary merit. They are tuneful, singable, and correctly written—good things, in short, without pretension, and therefore welcome. Perhaps the best and most graceful of the three is, "*I never knew how dear thou wert*," composed expressly, we believe, for Miss Lascelles. The first, nevertheless (dedicated to Miss Poole), is just as likely to please, and moreover has the advantage of very beautiful words. Mr. Morley should have affixed the name of the translator, who has no cause to be ashamed of his work.

"*Scales and Chords in all the Major and Minor Keys*"—edited by BENNETT GILBERT (J. H. Jewell), is a very handy, complete, and useful little work. "*Esmeralda, schottische élégante*," for the pianoforte, "*composée par*" ERNEST BENNETT GILBERT (J. H. Jewell). But for the "*composée par*" we should not have an objection, however slight, to offer against this sparkling and elegant little dance-piece, which deserves to be entitled "*Esmeralda*."

"*Souvenir de Cambria, fantaisie élégante*"—by BENNETT GILBERT (J. H. Jewell). Here "*composée par*" would be in better keeping. However, not to be hypercritical, whether



the theme upon which this fantasy is built be a national tune, or the invention of the fantasist, it is extremely pretty. On the other hand, the treatment is both clever and ingenious. The last variation is as brilliant and effective as the first is graceful.

### MUSIC RECEIVED FOR REVIEW.

ASHDOWN AND PARRY.

PIANO-FORTE.  
JONES (J. TOMLINS) "La Gracieuse Mazurka."  
Ditto. "Souvenir de Madère."  
Ditto. "La petite rivière."  
OSBORNE (G. A.) "Love's young dream."  
SCHLOSSER (A.) "Les Enfants de la Garde."

DUNCAN DAVISON AND CO.

PIANO-FORTE.  
HOLMES (GEORGIANA) "Andante in E flat."  
HOLMES (W. H.) "Highland Echo."

VOCAL.  
AGUILAR (EMANUEL) "Erewell."  
FERRARI (A.) "Vieni, vieni."  
Ditto. "Ah se placer mi vuol."  
Ditto. "L'onda che mormora."  
THOMSON (JESSIE) "Music breathes in everything."

HALE AND SON (Cheltenham).

VOCAL.  
CLARIBEL "The trefoil leaf."  
GUERNSEY (WELLINGTON) "Courtin' days."

### THE OPERA COMIQUE.

[ITS RISE AND PROGRESS.

(Continued from page 38.)

GOSSEC AND GATEL.

GOSSEC, and afterwards CATEL, cleared the path for the Nicolos, the Méhuls, the Boieldieu, &c., by supplying the Opéra Comique with works more correctly written than those of their predecessors, and thus forming the taste of the audiences. Their dramatic works, however, were not those which contributed the most to their celebrity. François Joseph Gossec\* owed his principal title to fame to his instrumental music, his religious compositions, and patriotic songs. When he arrived in France, in 1751, he obtained, through the patronage of Rameau, to whom his master had sent him, the place of director of the orchestra in the household of the farmer-general La Popelinière. He subsequently became director of the *Concert Spirituel*. Struck with the backward state of orchestral music at that time in France, he wrote symphonies which shone in a remarkable manner next to those of Lulli, Mondonville, and Rameau, which formed the stock of the *Concert Spirituel*. He wrote what were then called periodical symphonies at about the same time Haydn was composing such works in Germany. These were destined to become known on this side of the Rhine twenty years later, and to cause the works of the French musicians to become in turn forgotten. Gossec sought to introduce his instrumental reform into operatic works. He constituted an orchestra very much in the same as it is now, only retaining among the stringed instruments the violin, the viola, the violoncello, and the double-bass. He substituted for the flute with a mouth-piece which was false in intonation and disagreeable in tone, the German flute; he extended the use of the clarinet, and proscribed the hunting-horn in favour of the *cor d'harmonie*. His claims to rank as a composer of Opéra Comique are based on four one-act productions presented to the Comédie Italienne, viz.: *Le Faux Lord*, 1764; *les Pêcheurs*, April 8, 1766, (his greatest success); *Toinon et Toinette*, and *Le Double Déguisement*. The latter was less fortunate than the rest, and was only played one night. Gossec was one of the best masters of composition of the French school, although attached, as well as all his musical compatriots, to the system of the fundamental bass. Among his pupils were Charles Simon Catel,† who overturned the ancient theoretical edifice of Rameau, and dis-

tinguished himself by a treatise on harmony which has continued to be the basis and outline of other more developed works since written on the subject. If French opera has German and Italian blood in its veins, the same may be said of our musical theories. Catel condensed in his logical and clear treatise whatever he had found that was obscure in the rational and confused works of the German and Italian masters. He wrote several comic operas, which were not attended with the success they perhaps deserved: *L'Auberge des Bagnères* (1807), the words of which were, as we have seen, by Elleviou, contained charming melodies, a dramatic truth of expression felicitously hit upon, and above all, great purity of style—a rare merit in that time, and one which probably turned to the disadvantage of Catel. We are all familiar with the absurd prejudice of a certain part of the public against the works of composers who have the reputation of being erudite. *Music by rule of three* is the ridiculous phrase by virtue of which many men of talent have seen the fame due to them eclipsed, and often enough by positive mediocrity. The qualities which shine in *L'Auberge des Bagnères* reappear in *Les Artistes par Occasion*, a comic opera produced the same year, but the libretto of which was too poor to keep its place on the stage. There is a pretty trio in this work which is yet to be heard at concerts. In 1812 Catel produced *Les Aubergistes de Qualité*, a somewhat frigid composition, but from which I nevertheless may quote a pretty duo for two soprani and a tenor:—

"D'un seul vœu mon âme est remplie."

He afterwards wrote the music for a drama in three acts, called *Wallace*, which obtained a deserved success, and in which a soprano air was much applauded:—

"Soyez sensible à ma douleur."

*L'Officier enlevé* (1819) was his last work. The grand opera *Sémiramis* was his most valuable gift to the stage, but his masterpiece met with the fate which befel the works of Gossec: the libretto of *Sémiramis* was destined to furnish the canvas for a work of surpassing brilliancy which should throw Catel's opera into oblivion.

Although the fact has no connection with the history of the Opéra Comique, I cannot mention Gossec without observing what is rare enough among artists, that he was full of admiration for the composers of talent who lived in his day. If he became the protégé of Rameau, it is that he rendered homage to his works, as at a later period his admiration for the operas of Gluck won him the attachment of that great genius. It was with delight that he beheld the progress of musical art in his day, a progress which often left his works lagging behind among the old-fashioned antiquities. Catel submitted his treatise on harmony to him, and he embraced him, saying, "Thou makest me understand at last that which I taught thee." And in like manner it was a great happiness to him that he had "the singular good fortune," says Adolphe Adam, in the charming pages of his book devoted to him, "of hearing the last performances of the operas of Lulli, and witnessing the first triumphs of Rossini."

NICOLÒ AND MEHUL.

Nicolò belongs far more than the two preceding writers to the history of the Opéra Comique. Although not an irreproachable writer, he united some of the qualities of Gossec and Catel, with the charm of the melodies of Grétry and Dalayrac. His real name was Nicolas Isouart. Born at Malta in 1775 of French parents, he was sent to Paris to study. It had been intended that he should enter the royal navy, but the revolution of '89 disturbing his father's plans, he returned to Malta, where he devoted himself to commerce. This new career was but ill-suited to him, and he already felt growing within him his passion for music. He procured lessons of harmony from the chapel-master of the Knights of Malta. Isouart, senior, discovering that his son devoted a great deal of time to the study of music, separated him from his master, who had taken him into affection, seeing how rapidly a talent for composition was developing in him. Nicolas was sent to Palermo, but here he found even better opportunities than at Malta for following up his artistic inclinations. From Palermo he was transferred to Naples, and placed with some German bankers. In this city he completed his studies in composition:

\* Born in a small town in Hainaut, January 17, 1793, and died at Passy, February 16, 1829.

† Born at Aigle, June 1773, died at Paris, Nov. 26, 1830.

his sojourn in the native land of Leo, Durante, Searlatti, Pergolesi and Cimarosa, having definitively fixed his vocation. He obtained a libretto (*Avviso ai Maritati*) for the theatre at Florence, and signed the same with his Christian name in Italian, —NICOLÒ, he thought having a more musical sound than ISOUART. The *Avviso* was not crowned with any great success, and this may have caused the young composer to reflect. He may probably have feared that he had done unwisely to abandon commerce, but he was more fortunate at Leghorn with his opera of *Artaserse*, which procured him the acquaintance of the Grand-Master of the Order of Malta, who brought him back to his native island, and procured him the post of chapel-master to the Order. After the landing of the French at Malta, and the suppression of the Knights, he was taken by General Vaubois to Paris, where he was persuaded to settle. He was patronised by Kreutzer, who smoothed for him the difficulties of his access to the stage. Nicolò made himself known as a dramatic composer by the music of the *Tonnelier*, an old opéra comique which had been parodied by Delrieu, and for which he wrote new music. The piece was unsuccessful. The same year (1799) he produced an opéra comique in one act, *La Statue, ou la Femme avare*, which was not more fortunate than the *Tonnelier*. After some successful joint productions, such as the *Baiser et la Quittance*, a score to which Méhul, Kreutzer, and Berton contributed some part, he succeeded in several small operas: *Michel Ange* (1802), *Le Médecin Turc* (1803), *L'Intrigue aux Fenêtres* (1805). His lasting successes, however, did not come till later, when he had to vie with a rival more powerful than himself, Boieldieu, by whom Nicolò was unwilling to be eclipsed. He had, nevertheless, another rival of distinguished merit, the author of *Joseph*; but the works of Méhul, as will shortly be seen, although of a more solid stamp than those of Nicolò, had the misfortune, which was also a merit, of being beyond their time. His severe and magisterial music was not destined to be appreciated at its just value until our own day, whereas that of Boieldieu possessed charms which produced their effect at once. There were then two camps formed, constituting an agreeable counterpart to the Gluckists and Picinists. Nicolò, to maintain his reputation, was forced to write scores of a higher musical value than he had hitherto produced. It was from this time that his great successes commenced: *Les Rendez-vous Bourgeois*, one act (1805); *Un Jour à Paris*, three acts (1808); *Cendrillon*, three acts (1810); *Le Billet de Loterie*, one act (1811); *Joconde*, three acts, and *Jeannot et Colin*, three acts also, both in 1814.

(To be continued.)

### SIGNOR ARDITI.

Of all the foreign musical artists who have established themselves in this country, there is no one more deserving the esteem of the profession than this well-known *chef-d'orchestre* and composer. A few details of his career, during which he has been associated with the most celebrated vocalists and instrumentalists of the present day, cannot but be interesting to our readers. Luigi Arditi was born at Crescentino, a small town in Piedmont, in 1822. Evincing great musical talent when very young, he was placed under the celebrated Professor Caldera, with whom he rapidly acquired a proficiency in violin playing and composition. At the age of fourteen, by the advice of Caldera, his father sent him to the Conservatoire at Milan, where he devoted himself to a serious course of study, and distinguished himself by the production of an opera entitled *I Briganti*, which was performed with considerable success during the carnival of 1841. In 1842 he gained, for the third time, the prize at the Conservatoire for composition, as well as for violin-playing, and on this occasion was presented with a violin by Viceré, as an especial mark of approbation. He took leave of the institution in the autumn of 1842, and may be said to have commenced his public career early in the following year, when he was engaged as orchestral conductor at Vercelli. He afterwards performed in several of the principal towns in Italy, and returned to Milan in company with the sisters Milanollo, for whom he composed and arranged some of their most effective duets. During 1844 Arditi extended his travels to Rome and Verona with Bottesini. Their success was unprecedented. Encouraged by the re-

sult of their concerts, they had determined to visit England together, when an advantageous engagement for America, offered by the impresario Marty, induced them to set sail for that country, where they arrived in September 1846.

Arditi was appointed conductor of the Italian Opera at the Tacon Theatre in the Havana, Bottesini being in the orchestra under his direction. At the conclusion of their engagement with Marty, they made a tour through the United States, and remained some time in New York. Recalled by Marty to conduct the opera at the Tacon Theatre, Arditi remained in the Havana until the end of 1850, during which season the company included the well-known names of Bosio, Steffenone, Tedesco, Salvi, Bettini, Lorini, Baddiali, Beneventano, Marini, &c. &c. When in the Havana he was generally called "Créolio," from the many graceful dances he composed which became popular. In 1852 he was engaged by Alboni to accompany her during her *tournee* through the States, and then, desirous of holding the reigns of management as well as the conductor's baton, he became impresario in partnership with Mad. Devries, and maintained the enterprise successfully for fourteen months.

He was subsequently under an engagement to Sontag at New Orleans, at the expiration of which his services were secured by Mr. Hackett to direct the operas and concerts given with Grisi and Mario during their visit to America. At this time he conducted the performances on the opening of the Academy of Music at New York.

It will thus be seen that Arditi was connected with every musical undertaking of importance in the New World for a period of ten years, or from the time of his first contract with Marty, in 1846, to the moment of his leaving the United States for the purpose of revisiting his native country, in 1856. Upon his return to Europe, he accepted an engagement as conductor at the Naum Theatre at Constantinople, where new honours awaited him, and where he was decorated by the Sultan with the Order of the Medjidie. Upon leaving Constantinople, Arditi returned to Milan, here his reputation and ability as a maestro induced the indefatigable Lumley to make an engagement with him, which has continued up to the present time, and thanks to which, his remarkable talent has become known to the English public.

During the last twelvemonths Arditi has published many of his compositions, some of which have become popular. Among these will be remembered the Valse Chantante in D, entitled "Il Baccio," which was sung with so much effect by Piccolomini, for whom it was expressly composed. One of his works which is still unpublished, is an opera called "La Spia," of which those who have heard it speak in the highest terms.

It has afforded us much gratification to have been able to give this brief outline of Signor Arditi's successful career, his musical acquirements and amiable qualities making him in every respect worthy of the social and professional position he has attained in this and every other country he has visited.

ANTEATER

### THE NEW ORGAN, WITH THE MUSICAL SERVICES, FOR THE CHURCH OF ALL SAINTS', KENSINGTON PARK.

ON Wednesday, M. Lemmens, professor in the Conservatoire of Brussels, and organist to His Majesty the King of the Belgians, gave a performance of his own compositions upon the grand organ that has just been completed in the manufactory of Messrs. Gray and Davison, for the new church of All Saints', Kensington Park, of the beauty and elegance of which there has been, from time to time, so much said. M. Lemmens performed the selection from his own organ compositions.

#### PART I.

- |                                       |   |
|---------------------------------------|---|
| 1 Prelude en E flat . . . . .         | MS.   |
| 2 Introduction et Fugue, en C mineur. |   |
| 3 Fantaisie en D majeur . . . . .     | } 1 Fanfares.<br>2 Cantabile.<br>3 Finale.] |
| 4 Prière en E majeur . . . . .        |   |
| 5 Hosannah, Grand Chœur et Cantabile. |   |

## PART 2.

- 6 Prelude funèbre en D mineur.  
 7 Introduction et Fugue, en C majeur. Septième mode, "Laudate Dominum omnes Gentes!"  
 8 Thème Varié. MS.  
 9 Quatuor.  
 10 Fantaisie en F mineur.

The compositions themselves do not call for much remark, with but this exception, they are one and all so entirely similar in construction and form, as to need but little comment; at the same time his combinations and treatment of the various stops were most elegant and charming, and to which, no doubt, may be attributed the greater portion of the applause awarded by a numerous auditory to M. Lemmens upon the conclusion of almost every piece he performed.

*En passant* we may just mention, that the smoothness of his fingering and playing, united to a remarkable command of the pedal board which he possesses, lent a charm and delight to the listener, which few, very few, of our English organists are able to produce.

The organ itself, which, after all, should be the object to which we ought mainly to address ourselves, is, without exception, one of the finest and most melodious instruments to which we have ever listened, and is, in every particular, suitable to the purpose for which it is designed and intended, viz., for the use of a church, the service of which we understand to be, in all its entirety, a cathedral service. For the purposes of accompaniment to the voices of the choir, sustain for giving every possible variety of sound, from the most gentle pianissimo to the most majestic and thundering fortissimo.

In a really proper treatment and combination of its stops, every degree of loudness and softness may be obtained, the most delicate light, shade and gradation achieved, while, in conjunction with a really good choir, that has been properly taught to depend upon itself, the organist may give every scope to his fancy, sometimes tranquillising the feeling of a congregation by a soft and delicate treatment of the accompaniment, at other times leading the way and transporting with the grandeur and majesty of the full organ; sometimes gliding away like the gentle breath of zephyr, at other times bursting forth into beautiful melody and massive harmony. As just stated, for cathedral duty, this organ reflects the highest credit upon those who designed and those who built it.

The following is the arrangement and disposition of the stops, &c. :—

## GREAT ORGAN.

1. Double diapason, throughout	. . .	16 feet.
2. Open diapason	" . . .	8 "
3. Gamba	" . . .	8 "
4. Stop diapason	" . . .	8 "
5. Harmonic flute	" . . .	4 "
6. Principal	" . . .	4 "
7. Twelfth	" . . .	3 "
8. Fifteenth	" . . .	2 "
9. Mixture	" . . .	3 ranks.
10. Furniture	" . . .	3 "
11. Trumpet	" . . .	8 feet.

## CHOIR ORGAN.

1. Dulciana, metal throughout	. . .	8 feet.
2. Stop diapason, wood	" . . .	8 "
3. Principal	" . . .	4 "
4. Flute	" . . .	4 "
5. Piccolo	" . . .	2 "
6. Corno de Dapetto, gamut G	. . .	8 "

## SWELL ORGAN.

1. Bourdon, throughout	. . .	16 feet.
2. Open diapason	" . . .	8 "
3. Stop diapason, bass	" . . .	8 "
4. Keraulophon, tenor C	" . . .	8 "
5. Clarionet flute, throughout	. . .	8 "
6. Principal	" . . .	4 "
7. Fifteenth	" . . .	2 "
8. Mixture	" . . .	3 ranks.
9. Cornopean	" . . .	8 feet.
10. Oboe	" . . .	8 "
11. Clarion	" . . .	4 "

## PEDAL ORGAN.

1. Double Diapason	. . .	16 feet.
2. Violon	. . .	16 "
3. Principal	. . .	8 "
4. Trombone	. . .	16 "

The Great Organ contains	. . .	798 pipes.
" Choir Organ	. . .	310 "
" Swell Organ	. . .	636 "
" Pedal Organ	. . .	464 "

2,208

There are seven coupling stops, six composition pedals, a tremulant to act upon the stops of the swell organ. It is tuned upon equal temperament, by which all the musical scales are rendered alike available. The organs are contained in two cases, the great, the swell, and the pedal organs in the large one, while the choir organ stands in front of the keyboard, and which has a very chaste and elegant appearance. The decoration of the front pipes and case is novel and exceedingly handsome.

Many may ask, where is this church, and where is Kensington Park? As far as we are able we will explain its position, and as we proceed offer a few general remarks, which are intended to draw the attention of our readers to one of the most important steps in connection with church music which has been taken for some considerable time. The church of All Saints, Kensington Park, which has been for nearly seven years in course of erection, and is now gradually and rapidly drawing near its completion, is situated to the north of Notting-hill Gate and Westbourne Grove, and upon the southern confines of the Great Western Railway.

This church, which has been described as a miniature cathedral, and which has cost some 20,000*l.*, was originally founded by the Rev. Samuel Edmund Walker, D.D., Rector of St. Columb-Major, Cornwall, as a memorial to his father and mother, and is now being finished in a style of great magnificence and munificence, through the indefatigable and untiring energies of its first incumbent, the Rev. John Light, M.A. It may not perhaps here be out of place to mention that the services of this church will be musical, and we understand will be carried out upon the simple but beautiful directions of our Liturgy, as laid down by the Book of Common Prayer; that not only one but every part of the service will receive its due and proper attention, and that, as far as we are able to gather from various sources of reliable information, no department of the Church's service will be mutilated in any shape or particular. The musical portion of the service of our Church, which in itself is a very great element and source of delight, has received much careful attention from the incumbent, who has entrusted the creation and training of a choir of some thirty voices to the care of Dr. James Pech and Mr. William Sudlow, by whose aid it is confidently anticipated that a truly beautiful musical service will be attained. It is also worthy of remark, and we are glad to learn the fact, that the incumbent is one totally unconnected with any party ultra high or low, and to the former of which most frequently these services are usually associated. To the neighbourhood its daily services will unquestionably prove a boon, while, to the public and to the church as a body, they will present a pleasing and gratifying contrast to that usually drowsy and dreadfully insipid performance once a week of the public worship in the majority of our churches, and, perhaps, in a great degree assist to revive that interest in the services of the Church and Church's music which has so unmistakably been lost through the ignorance, indolence, and indifference of many of the clergy, as well as, from a feeling of repugnance, in a great measure existing in the public mind, to the house of God being solely converted into a mere arena for oratorical display, and not unfrequently a channel for monetary speculation,—a place in which to worship the creature rather than the God. We sincerely and heartily wish the Church all the success that it will deserve; it is a step in the right direction, and success it will eventually obtain should it be carried through with the determination and integrity of purpose with which its incumbent has started. He has only to make his efforts *well*, not *partially*, known, not only to the district in which his church is situated, but to the metropolis and country at large. Efforts of



this kind should be known as a great public good. Such a great and glorious undertaking should be placed unmistakably above the influences of mere local petty feelings, impressions, prejudices, and interests. It is the great and discriminating public that will really and unselfishly sympathise with a man and his efforts, especially when such efforts are devoid of all those mummeries and objectionable ceremonials which have no authority for their introduction, and which enshroud nearly all classes of such communities as are placed in power in the ultra-high churches of London and the country. But, in conclusion, however, we may add that it is one thing to begin well and firmly, and another to end with timidity and indifference, as it is too often the case in works of this kind. There is but one straightforward course in all these matters,—to begin and end upon one common truthful principle. The Book of Common Prayer is the best and only guide for all difficulties in which an incumbent may be placed by secret or public opposition to its ordinances, for opposition in one quarter or the other—such *innovations* as they are termed, but which would be more properly styled *restorations*, will create sooner or later in a myriad-headed congregation, such as this new and almost unknown district of Kensington will produce, backed up by the latitudinarianism of the present occupant of London's episcopal chair, and so accomplish a really great and holy purpose, for which many have struggled but so few endure to the end, because in many instances they are untrue to themselves, to others, and their God. Again we repeat that we sincerely hope for the well-being and success of this church, and that the Rev. John Light may eventually reap that reward which he merits for his past continued exertions in the cause of this interesting church. J. P.

#### MUSICAL SOLEMNITIES IN COMMEMORATION OF FRIEDERICK WILHELM IV. OF PRUSSIA.

Cologne.

At noon on Sunday, the 20th ult., the Cölnen Männergesang Verein, under the direction of Herr F. Weber, royal music-director, executed, in the large hall of the Casino, a musical service in memory of the late King. A numerous audience, headed by the principal civil and military authorities, had responded to the invitations, by especial cards of the committee, and completely filled the area of the hall and the galleries.

The Verein regarded the ceremony as an act of profound reverence for the deceased king. In the year 1855, His Majesty received the congratulations of the society on his birthday, and honoured with his gracious attention and approbation the performance of several vocal pieces, in the apartments of the palace of Sans Souci. He also presented the society with the large gold medal for art, and endowed them with corporate rights. The hope that His Majesty would take the society under his especial protection remained unfulfilled, but only in consequence of the inscrutable decree of providence which lately plunged the country into consternation and grief.

The programme was carried out in a manner worthy of the occasion, and one deeply impressive from the feeling way in which the music was sung. The choral, "Jesus, meine Zuversicht," by B. Klein, commenced the ceremony. Next came the "Bardenchor," by Silcher, with new words for the first and second strophes; "Ecce, quomodo movitur Justus," by Palestrina; and "Hoffnung," by J. C. Schärtlich. Herr L. Bischoff, who is an honorary member of the society, then recited a poem, written by himself for the occasion, and entitled: "Der Sänger am Grabe des Königs" ("The Singer at the Grave of the King"), which was instantly followed by the "Lacrimosa dies illa," and "Pie Jesu Domine," from Cherubini's *Requiem*. Then came Silcher's chorus: "Stumm schlief der Sänger," G. Söllmer's "Salvum fac regem" closing the ceremony, which had been listened to by all present with the deepest sympathy and devout attention.

The sixth Gesellschafts-Concert, in the Gürzenich, under the direction of Herr Ferdinand Hiller, had been set apart, by the managing committee, as "A funeral service in honour of his late Majesty King Frederick Wilhelm IV.," and took place on Tuesday evening, the 22nd ult. The hall presented a deeply moving spectacle. The whole of the chorus and audience—numbering above fifteen hundred persons—were dressed in mourning. The front of the stage was adorned with black velvet and silver hangings, while sacrificial flames burned in high golden candelabra wound round with flags.

After an "elegiac march," composed for the ceremony by Ferdinand Hiller, Herr Laddey recited a poem: "Zur Erinnerung," by Wolfgang

Müller. Hereupon were heard the first chords; the chorus rose and joined in Mozart's "Requiem aeternam dona eis Domine, et lux perpetua luciat eis." It was a very solemn moment. The imperishable monument of Mozart's genius once again—by the union of purely human feeling, religious sentiment and artistic conception, which, in his case, had blended into unity and into the peculiar expression of his artistic nature, directed to the highest objects—filled all hearts with comfort and elevating devotion.

The solos were sang by Mlle. Rothenberger, Mad. B. Herren, A. Fütz and K. Hill-Malapert, from Frankfort-on-the-Maine.

What else would follow the *Requiem* in honour of the memory of the deceased monarch, but that sublime composition by Beethoven, which he called the *Sinfonia Eroica*? The execution was admirable. Added to this was the solemn frame of mind of the spectators, so that, perhaps, the great thoughts, the wonderfully interwoven melodies, and the striking specimens of harmony, especially in the first movement and the funeral march, were scarcely ever so grasped by the performers, in all their significance and profundity, as on this evening.

MUSIC AT MUNICH, IN NOVEMBER AND DECEMBER, 1860.—Now that Prince Carnival has again definitively grasped his all-powerful sceptre, and handed over the concert-rooms to dancing and masquerading, I am enabled to furnish you with a tolerably complete sketch of the first portion of our musical doings during the months of last November and December.

The Musikalische Akademie, under the direction of Franz Lachner, performed at its four Odeon-concerts, an overture for a full wind-band (first time), by Mendelssohn; an andante for eight wind-instruments, by Beethoven; a prelude and fugue for full band, by Franz Lachner; an air from *Orpheus and Eurydice*, by Joseph Hadyn; two of the most recently published vocal quartets of M. Hauptmann ("An der Kirche wohnt der Priester," and a song from *Mirza Schaffy*); and, lastly, two charming vocal quartets, for soprano and four male voices, by Ferdinand Hiller ("Lebenslust," and "Die Lerchen"). Besides these, we had Beethoven's symphonies in D major and A major; Mendelssohn's symphony in A major; the symphony in D minor (introduction, allegro, romance, scherzo, and finale), by R. Schumann; the overture (No. 3) in C, to *Leonore*, by Beethoven; the overture to *Euryanthe*, by Weber, and the Scotch piece, *Im Hochland*, by Gade. Herr Lauterbach played Lafont's sixth violin concerto; and Herr Walter, Molique's third (that in D minor). Mlle. Stöger sang Beethoven's concert air in E flat, while Mlle. Stehle, alone, gave us an air with *obligato* pianoforte accompaniments by Mozart, and, with Mad. Diez, a duet from *Idomeneo*.

The Oratorio-Association, under the direction of Herr von Perfall, repeated, at its first concert, Handel's *Messiah*; at its second, it performed, for the first time, a motet for eight voices ("Herr, höret mein Gebet"), by Hauptmann; the "Christnacht," by Ferd. Hiller, and the "Pilgerfahrt der Rose," by R. Schumann.

Chamber-music was satisfactorily represented at the concert of Herren Werner and Venzel, aspiring young members of the Court orchestra, and at two concerts given by the pianist, M. Mortier de Fontaine, as well as at that got up by him, for a select circle, on the anniversary of Beethoven's death. Two orchestral concerts of Herr Seidel presented us, as a novelty, with a symphony (in G minor) by Méhul\* and one by Rommel, who is a professor at the Conservatory here. Finally, in the way of *virtuosi*, we heard, in addition to that excellent pianist, Mad. Kolb-Dauvin, at present stopping amongst us, the brothers Holmes, violinists, at three concerts, in which the public was especially pleased with the admirable manner in which they played together in Spohr's duet-compositions.

JENNY LIND.—"It is reported," says the *Court Journal*, "that Mr. Gye has succeeded in obtaining the valuable services of Jenny Lind for this season." (*Fudge!*)

GRISI AND MARIO.—If report speaks true, the direction of the Crystal Palace have entered into an agreement with Mr. E. T. Smith to give a series of Italian operatic performances during the summer, for the purpose of exhibiting the talents of Mad. Grisi and Signor Mario, who are engaged to him for the season. It is added that a theatre is about to be erected in the centre transept for the purpose.

\* So often recommended by ourselves to our own musical societies.]

LIST OF  
**THE PHILHARMONIC SOCIETY'S ORCHESTRA**  
 For 1861.

(DEDICATED TO MICHAEL COSTA, ESQ.)

"Old Double" still alive.

<p style="text-align: center;"><i>First Violins.</i></p> <p>BLAGROVE, } (Principals).          BECKER,          BANISTER.          BEZETH.          CLEMENTI.          COLLINS, (VIOTTI).          DAY.          BUZIAN.          KETTENUS.          JACQUIN.          GRIESBACH.          RENDLE.</p> <p style="text-align: center;"><i>Second Violins.</i></p> <p>PAYTON.          PERRY.          JAY.          NICKOL.          BETTS.          GUNNISS.          VAN HEDDEGHAN.          WHEATLEY.          CALKIN.          SCHONING.          LOADES.          BOOSE.</p> <p style="text-align: center;"><i>Tenors.</i></p> <p>BLAGROVE, R. (Principal).          BAETENS.</p>	<p>BOILEAU.          THOMAS.          WESTLAKE.          LUTGEN.          TOLHURST.          COLCHESTER.</p> <p style="text-align: center;"><i>Violoncellos.</i></p> <p>PETTIT (Principal).          PEZZE.          DAUBERT.          SCHROEDER.          SMITH.          VIEUXTEMPS.          WOHLERS.          GOODBAN.</p> <p style="text-align: center;"><i>Double Bases.</i></p> <p>ROWLAND (Principal).          WHITE.          GILARDONI.          EDGAR.          PICKART.          BLACKESTON.          GRIFFITHS.          WAUD.</p> <p style="text-align: center;"><i>Flutes.</i></p> <p>SVENDSEN.          CARD (E).</p>	<p style="text-align: center;"><i>Clarionets.</i></p> <p>WILLIAMS.          POLLARD.</p> <p style="text-align: center;"><i>Oboes.</i></p> <p>LAVIGNE.          MALSCH.</p> <p style="text-align: center;"><i>Bassoons.</i></p> <p>WAETZIG.          CHISHOLM.</p> <p style="text-align: center;"><i>Horns.</i></p> <p>STEGGLICH.          KEEVIL.          HANDLEY.          WATERSON.</p> <p style="text-align: center;"><i>Trumpets.</i></p> <p>ZEISS.          WARD.</p> <p style="text-align: center;"><i>Trombones.</i></p> <p>WEBSTER.          GERMANN.          HEALEY.</p> <p style="text-align: center;"><i>Drums.</i></p> <p>THOMPSON.</p>
---	--	---

[The above list is authentic.

(Signed)

**PETIPACE.**

MUSICAL SOCIETY OF LONDON.—At the last general meeting of the fellows and associates, Mr. W. V. Wallace (professional) retired from the council, and Mr. Benedict was elected in his place. The Rev. Sir William Cope (non-professional) retired, and Mr. John Sampson Peirce was elected in his place. The other retiring non-professional member of the council, Mr. Edward James, Q.C., no other candidate being put forward, was re-elected. The full list of the council stands now as follows:—Jules Benedict, Esq.; Henry G. Blagrove, Esq.; Wm. Chappel, Esq., F.S.A.; James William Davison, Esq.; Joseph F. Duggan, Esq.; Charles E. Horsley, Esq.; Edward James, Esq., Q.C.; Joseph Lidel, Esq.; G. A. Macfarren, Esq.; Frank Mori, Esq.; Geo. Alex. Osborne, Esq.; John D. Pawle, Esq.; John Sampson Peirce, Esq.; E. F. Rimbault, Esq., LL.D., F.S.A.; Charles Salaman, Esq.; Augustine Sargood, Esq.; John Simon, Esq.; Henry Smart, Esq.

BIJOU THEATRE—HER MAJESTY'S THEATRE.—Miss Grace Egerton (Mrs. George Case), on Monday evening introduced to the London public her musical and colloquial entertainment, entitled *Latest Intelligence*, which has lately been achieving a great success in the provinces. The entertainment has been written expressly for Miss Egerton, by Mr. Edmund Yates and

Mr. N. Harrington; and the plot may be thus defined:—Mr. Case has gone on a tour to the continent in search of novelties for a new entertainment, leaving his partner Miss Egerton, rusticated at a secluded village in Devonshire. The lady, bored almost to death by *ennui*, goes over to Boulogne, and puts up at the same hotel in which her partner is "recruiting," after the fatigues of his journey. She accidentally discovers his apartment, and disturbs his quietude by a series of visits in different disguises. Mr. Case becomes infuriated at the frequency of the visits which he receives from unknown persons, and disgusted with the want of attendance at the Hotel, leaves for England. He arrives at Folkestone, sea-sick and weary, and determines to have a few days' rest before setting out to London. But this is denied him. Miss Egerton again follows him, and again renews her personations, representing in the whole a dozen different characters, until in the end all is satisfactorily explained. Miss Egerton has a tolerable voice, and sings skilfully; but her great charm consists in her acting, which is really fascinating from its grace, ease and wonderful *esprit*. In seeing her, indeed, we are struck with the irreparable loss the stage has suffered by her absence. Miss Egerton is assisted by Mr. George Case, who varies her impersonations and songs by performances on the concertina, of which instrument, we need hardly say, he is an eminent master. The elegant and most beautifully fitted up little theatre in the old opera house, is just the place for enjoying so agreeable and lively an entertainment as that of the *Latest Intelligence*.



## S T. JAMES'S HALL,

(REGENT STREET AND PICCADILLY.)

## MONDAY POPULAR CONCERTS.

THE THIRTEENTH CONCERT OF THE THIRD SEASON  
(54TH CONCERT IN ST. JAMES'S HALL)

WILL TAKE PLACE

ON MONDAY EVENING, FEBRUARY 25, 1861,

The Programme selected from the Works of  
VARIOUS COMPOSERS.First Performance of SPOHR'S GRAND DOUBLE QUARTET in D MINOR.  
Seventh Appearance of M. VIEUXTEMPS.

## PROGRAMME.

PART I.—Quartet, in B flat, for two Violins, Viola, and Violoncello, M. VIEUXTEMPS, Herr RIES, M. SCHREURS, and Signor PIATTI—Mozart; Canonet, "Name the glad day," by general desire, Miss BANKS (her first appearance at the Monday Popular Concerts)—Dussek; Partita, in B minor, for Pianoforte alone (first time at the Monday Popular Concerts), Mr. CHARLES HALLE—Bach.

PART II.—Double Quartet in D minor, for four Violins, two Violas, and two Violoncellos (first time at the Monday Popular Concerts), MM. VIEUXTEMPS, RIES, CARRODUS, WATSON, SCHREURS, WEBB, PAQUE, and PIATTI—Spohr; Song, "The Charmer," Miss BANKS—Mendelssohn; Sonata, in B flat, for Violin and Pianoforte (by particular desire), M. VIEUXTEMPS and Mr. CHARLES HALLE—Dussek.

Conductor—Mr. BENEDICT. To commence at Eight o'Clock precisely.

\* In consequence of many hundreds of persons having been unable to obtain admission at the 11th Monday Popular Concert, on Feb. 11th, 1861, when the entire programme was chosen from the works of Beethoven, there will be another Beethoven Concert on March 4th, 1861 (14th Concert), when the principal features of the selection which afforded so much gratification on that occasion will be repeated. M. Vieuxtemps will lead (with MM. RIES, Schreurs, and Piatti), the Rasumowski Quartet in E minor (No. 2); and the Trio in E flat (No. 1) for Violin, Viola, and Violoncello. Miss Arabella Goddard will again perform the grand Sonata, for Pianoforte alone, in C minor, Op. 111—the 32nd and last sonata of Beethoven; and the Kreutzer Sonata, for Pianoforte and Violin, with M. Vieuxtemps. Mr. Sims Reeves will repeat the Lieder Kreis, and the "Stolen Kiss." Conductor, Mr. Benedict.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole can do so without interruption.

Stalls, 5s.; balcony, 2s.; unreserved seats, 1s.

OF CHAPPELL and Co., 50 New Bond Street, and the principal Music-sellers.

**HER MAJESTY'S THEATRE.**—Lessee, Mr. E. T. SMITH.—The lessee begs to announce the following arrangements: THIS EVENING (Saturday), positively for the last time ROBIN HOOD. On Monday, a favourite Opera; and on Tuesday, the 26th of February, will be produced, with new scenery, dresses, decorations, and appointments (having been many months in preparation), a new grand romantic opera, in four acts, entitled THE AMBER WITCH. The music composed expressly for this theatre by W. V. WALLACE. Written by HENRY F. CHORLEY, Esq. Rudiger (the young Lord of Ravenstein), Mr. SIMS REEVES; The Commandant, Mr. SARTLEY; The Pastor, Mr. PATRY; Claus, Mr. TERROTT; The King, Mr. BARTLEMAN; Elsie, Miss HUDDART; and Mary, Madame L. SHERRINGTON. Early application, to prevent disappointment, should be made at the box office of the theatre, which is open daily from 10 to 6. Doors open at half-past 7; performance commences at 8 o'clock each evening.**THEATRE ROYAL, DRURY LANE.**—Lessee, Mr. E. T. SMITH. The last four Nights of Mr. and Mrs. CHARLES KEAN. The Last Night but Seven of the most successful Pantomime of the season.—THIS EVENING, THE GAMESTER, in which Mr. and Mrs. CHARLES KEAN will appear. To conclude with the new, magnificent, and successful comic Pantomime of PETER WILKINS. Scenery by Beverley.

Upper gallery, 6d.; lower gallery, 1s.; pit, 2s.; upper boxes, 2s.; first circle, 2s. 6d.; dress circle, 5s.; stalls, 6s.; private boxes, three guineas, two guineas, and 10s. 6d. Doors open at half-past 6; to commence at 7. Box-office open daily from 10 till 5, under the direction of Mr. C. Nugent.

**MR. and Mrs. CHARLES KEAN'S engagement at the Theatre Royal, Drury Lane,** will conclude on Thursday, next, 28th, when RICHARD III. will be performed (for that night only), being for the Benefit of Mr. and Mrs. C. Kean.—On Tuesday next, 26th, inst., (for the last time) LOUIS XI. THIS EVENING (Saturday 23rd, for this night only), THE GAMESTER. Monday next, 24th, (for the last time) HAMLET. Wednesday, next, 27th (for the last time), THE WIVES' SECRETS. No re-engagement can take place, as Mr. and Mrs. C. Kean are to appear at the Theatre Royal, Edinburgh, on Monday, 4th March.

## ERRATA.

In the second "leader" of the last number of the *Musical World*, for Mr. "Fay" read Mr. Fry. Mr. Fry is one of the most eminent musicians and musical critics in America.

In the article, "Auber's new opera" read "Auber, it is true, is four times twenty—but he is not, and never will be eighty." By the misprint of "eighty-four" for eighty the point of M. Fiorentino's compliment to the great French musician is entirely lost.

## NOTICES.

To ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of the THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON &amp; Co., 244 Regent Street, corner of Little Argyle Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but not later. Payment on delivery.

CHARGES	{	Three lines (about 30 words) ...	2s. 6d.
	{	Every additional line (10 words) ...	6d.

To PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON &amp; Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

To CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## The Musical World.

LONDON: SATURDAY, FEBRUARY 23, 1861.

FEW, excepting those who have been employed on the task can understand the difficulties of translating into English an Italian or French *libretto*, and adapting it to music. The Italian is extremely hard to master, but the French is almost insurmountable. The genius of the French and English languages are as opposite as day and night. The one is plastic, flexible, accommodating, susceptible of modification, easy to mould, not averse to alteration, and capable of being elongated, or abbreviated at convenience—an india-rubber language, in short, wonderfully suited for the purposes of a certain kind of music. The English tongue, on the other hand, is as rigid and immovable as granite, admitting of no accidental interference, obstinate, immovable, unmanageable, unmanageable. In French comic music the difficulty of translating and fitting the words into the vernacular becomes greater, since greater liberties are taken with rhythm, accent, and pronunciation. That "patter" music in which the French language runs so glibly, and in which the productions of the Opéra Comique abound, is entirely opposed to English verse unless in the form of burlesque. We consequently find that in translating French comic works, our adapters have hitherto never been able to achieve a success. No matter what amount of skill and pains has been expended, no matter who the poet, the result has been more or less a failure.

The new translation of Auber's *Domino Noir* (now being given at the Royal English Opera), written by Mr. H. F. Chorley, one of our most experienced and able adapters, constitutes no exception. Mr. Chorley exhibits consummate tact and unusual command of versification on several occasions; but more frequently the language appears to defy all his efforts, and he gives up rhyme, accent, and even reason in despair. For example the lines which make the burthen of Jacintha's song in the second act, and which M. Scribe has written

"Vieille duègne,  
Ou tendron,  
Si nous tenons  
A notre règne,  
Pour cent raisons  
Choisissons  
La maison  
D'un vieux garçon—"

Mr. Chorley renders thus:—

"When one is fifty or sixty,  
And rents should be ready,  
The very best earthly nest  
Is near a single man grown very old."

So also the words of the chorus of nuns in the last act, which are of the simplest kind and form, are, from their necessity, we have no doubt, rendered vague and unmeaning in the English. The original words are—

"Ah! quel malheur!  
Ma chère sœur!  
Quel accident!  
Est-ce étonnant  
Et désolant  
Pour le couvent!"

One would have thought that these words, more especially as they involved no "female" terminations, would have presented little difficulty to the translator. On the contrary, Mr. Chorley, with all his art and knowledge, is entirely abroad in their adaptation, as the reader will perceive.

"What do they say?  
On such a holiday,  
When all should be gay  
And make a grand display,  
To cure her head again,  
And take away  
Her very inconvenient pain,  
Suppose we go and pray!"

The "Aragonese" is translated with extreme felicity, and the words fit the music admirably. We cannot say, however, that we are fascinated with the idea of music "singing out spitefully," nor do we exactly understand how a muleteer can be "miles too slow." In Brigitta's couplets, in the beginning of the third act, we cannot be quite so lenient with the poet, who, we certainly think, could, with a little pains, have done M. Scribe's verses more justice, and have infused a little more elegance and style into his translation. The last couplet runs thus in the French:—

"Humble et les paupières baissées,  
Jamais de mauvaises pensées...  
Mais avant d'entrer au parloir,  
On jette un coup-d'œil au miroir.  
Si vous voulez, jeune fillette,  
Être à fois prude et coquette,  
Savez-vous où cela s'apprend?  
C'est au couvent."

And has been translated into—

"Looking upon the ground for ever,  
With a worldly fancy, no never!  
Hating the very name of glass,  
While we talk about ourselves, alas!  
If anywhere can envy smoulder,  
And most of all as we grow older,  
Answer me! answer me!  
Such a place is where?  
'Tis convent where a gentlewoman,  
Flouted is by elders most common;  
Yes—yes—that holy place is there."

Now, with deference, we think the words we have italicised are susceptible of improvement. We might take exceptions to the dispensing with the definite or indefinite article before the words "glass" and "convent;" but this is a matter of style. The scene in which the adapter displays his greatest mastery of the language is the supper scene, which demands little allowance even on the score of a translation, and might be written for an original work, so smooth are the verses, so well-chosen and pithy the expressions.

Indeed the utmost forbearance should be shown towards the translation of a foreign *libretto*, which even talent, ex-

perience, facility, and command of words, so seldom, succeed in rendering available to the singer, and agreeable to the reader. If the verses can be made tolerably smooth, the plainest words be always employed, the meaning never obscured, and common sense ever apparent, the triumph of the poet is attained, and he may smile at such as are only contented with the higher qualities of style, felicity of thought, grace of diction, and flow of versification. It must be remembered that "translation" is one thing, and "adaptation" to notes another. In translating an opera the poet must consider the music in the first instance. For the time being he is the absolute slave of the composer. When all is borne in mind, the difficulties of his task will be acknowledged, and his short-comings and crudities overlooked. Let no man say, when reading a translated *libretto*, "this is a bad book," without considering thus far. He cannot else do credit to his judgment. R.

TAKING up the *Times* on Thursday to look for a notice of the *Domino Noir*, all that we found in the way of news, in any manner relating to it, was a simple telegram, informing us that the author of the piece, M. Eugène Scribe, had expired the day before. We had been present at the first performance of the work in question by the company of the Royal English Opera; and reflecting how its sparkling music, and not less sparkling and ingenious *libretto* had delighted the audience, we could not help saying to ourselves that, after all, Scribe had died, like a great general, on the day of a victory. Then, however, we remembered that the victory of the *Domino Noir* had been so often gained that to have heard of its latest repetition—had M. Scribe but lived a few hours longer—would probably not have made any great impression upon him. Why, Scribe's pieces of all kinds are played in every part of Europe, and not a night passes but some one of his works is represented in his own city, which he loved so much, and of which he has depicted the little vanities and weaknesses with a satire so goodnatured that it is sometimes almost tender. Still we could not help returning to our first idea. At least there was something affecting, to a Londoner, in a celebrated dramatic author dying the day on which one of his most charming works was presented to the younger portion of the London public for the first time; an occasion on which the most experienced theatre-goers, the most hardened *habitués*, must have acknowledged that, if this was not the first time of their seeing the *Domino Noir*, they certainly, since its first production, had never seen anything in the same style that could be pronounced so good. In proof of our assertion, we ask any one whether the audience would not have been profoundly touched if, after the fall of the curtain on Wednesday evening, when all the principal performers had been called for, and the enthusiasts of the pit were still calling, almost at random, for anybody who liked to come, and for one (the author), who was less likely than other person, mentioned to show himself; if, then, some one had appeared on the stage, and had simply said, "The author of the piece, so full of life, which you are now applauding, died this day," if he had been a pedant (a most improbable supposition, we admit), the spokesman might have added, "I will not say '*Valete et plaudite*,' but '*Valete et lugete*.'"

A full biography of Scribe will doubtless be found—this week or the next—in another part of our columns. All we know at present about his last moments is that he expired suddenly in his carriage. Dramatic authors sometimes die suddenly in England as in France, but not in their carriages.

The most in this way that a dramatist living solely by his plays could aspire to in England would be to breathe his last in a Hansom cab. Scribe made no secret of having conquered his position "at the point of his pen," as his compatriots would say. On the contrary he was proud of it, and boasted of it as much as a man of his wit, sagacity, and good taste could boast of anything. Any true Parisian would have known who the expiring man was in the carriage which bore the dying Scribe, if only from the arms and motto on the panels. The arms—two pens crossed above an inkstand; the motto—a supremely modest *Industria*. It always seemed to us that *Scribendo* would have been a more appropriate device. Proprietors of hereditary escutcheons would perhaps have exclaimed against the bad taste of such a legend; but there are many such (as, for instance, the celebrated "*Ver non semper virescit*"), to which the same objection might be urged with more force, together with the more important one of frivolity.

It is a curious fact that the two most popular and prolific dramatists of modern France have both died sudden deaths. One, of course, was M. Scribe; the other was M. Scribe's son-in-law, M. Bayard. M. Bayard died at a ball given at his own house. M. Scribe, who was present, invited the dancers to the next day's funeral. Then he set to work, revising and completing M. Bayard's unfinished manuscripts. Who is there now in France worthy to perform a similar kind office for the author of *La Camaraderie* and a hundred other masterpieces? E.

[M. Scribe was in a carriage, on his way to join M. Auber, and a party, to celebrate, at a *déjeuner*, the success of the new opera *La Circassienne*. On setting out he was in perfect health. He left home at noon, and was brought back, dead, in little more than a quarter of an hour. He was in his 70th year. Ed. M. W.]

THE Cathedral of Halberstadt, in the province of Saxony, is one of the largest and finest in Germany. It is built in the purest Gothic style, and attracts many lovers and judges of architecture, who, after once admiring its architectural proportions, seize every opportunity of revisiting it. To the admirers of the old edifice, are now likely to be added a new influx of organists and amateurs of organ music, attracted by the grand old cathedral organ, which has not only been thoroughly restored, but increased in power and dimensions. This rare and magnificent instrument, with the renovations and additions of Herr Buchholz, organ-builder of Berlin, is now open to inspection.

As far back as the year 1361, the cathedral possessed one of the very earliest organs, built by the oldest German organ-builder on record, the monk Nikolaus Faber. This instrument, which, for the time, was a large one, had fourteen diatonic, and eight chromatic keys, extending from great B to the one-lined A. These twenty-two keys were divided into two manuals, the upper one containing the soprano, and the lower the bass notes. The necessary sound was supplied by twenty pairs of bellows, worked by the bellows-blowers. Organs did not then have stops; the pipes were placed together in one mixture. In the imperfect condition of the mechanical arts at that time, however, it was scarcely possible to execute the simple melody of a song, far less a harmonic accompaniment; the heavy and very broad keys could only be weighed down by the fists, just as is now the case with peals of bells in churches.

After the invention, in 1471, of the pedal, by a German named Bernhard, the cathedral-organ at Halberstadt was

renovated in 1495 by George Kleng, and received a pedal, consisting of only eight keys, which, as the pedal possessed no separate pipes, were connected, by means of small strings, with the keys of the manuals. This organ, in its then condition, cannot have been used in the cathedral later than the middle of the sixteenth century at the utmost, for a second organ, the builder of which is not known, was, about the end of the seventeenth century, removed from the cathedral to the St. Andreas-Kirche, where, after having undergone considerable repairs, it is still used, although in a very dilapidated condition. The organ then had two manuals, one pedal, and thirty stops.

The third cathedral organ, built by Heinrich Herbst and son of Magdeburg, for 12,000 thalers, and handed over, as complete, to the authorities on the 19th July, 1718, had five manuals, namely, three placed one over the other, with pedal, and two separate manuals, one on each side the organ, one being in chamber-tone. By means of this peculiar arrangement, three performers could play simultaneously upon the instrument; but as only two manuals could be coupled, the arrangement was attended with the defect that in the full organ scarcely half the stops could be employed by one player. One side key-board was only built for the sake of symmetry, and, as it possessed no separate stops, was connected with the lower key-board. This organ possessed sixty-five stops, supplied with wind by eight large pairs of bellows. The intonation of the stops, as well as their material was as fine and solid as is the case with Silbermann's celebrated instruments; but it had the same defects which are peculiar to all old organs.

In 1838 this organ was almost completely rebuilt in all its parts, with the exception of its case and the tongued-pipes, by Herr Schulze, of Paulinzelle. It received four superposed manuals, of which the three lower ones could be coupled, and one pedal. The four manuals had a compass from C C sharp up to high F, and the pedal from C C sharp chromatically through two octaves to the high D. It received eight new twelve-feet pairs of bellows, four of which furnished wind to the manuals and four to the pedal. The tone-pitch, which had previously been chorus-pitch, was changed into chamber-pitch.

The organ suffered so much from the repairs carried on during a space of ten years in the cathedral itself that it was not astonishing that many stops and pipes, in which the dust was nearly half an inch deep, would no longer sound, or answer their object. A thorough course of cleaning and repairing was indispensable to save the splendid instrument from utter destruction. The commission was given by the authorities at Magdeburg to the firm of Buchholz and son of Berlin, already celebrated for having built a great many large organs, and after Herr Buchholz had executed his honourable task in real artistic fashion, the organ was again handed over for use, as it now stands, on the 9th November last. Herr Buchholz, jun., who worked for a considerable period in the manufactory of Cavallé-Col, at Paris, and where he perfected himself in his art, has proved, as artistically as modestly, his great mastery, and has done more than was to be expected from the limited resources at his command. He has freed the whole instrument from dirt and dust, and intonated all the stops in so masterly a manner, that both the softer character-stops and the remaining full stops in the full organs are unrivalled. He has moreover renewed nearly all the reed-stops and, as the three lower manuals when coupled could be played only with great effort, has succeeded so admirably in remedying this defect, by means of a pneumatic machine, that the three



manuals when coupled are now as easy to play as formerly a single one was. Furthermore, by a clever but extremely simple arrangement, he has produced a *crescendo* and *decrescendo* for the eight stops of the upper four-foot manual, the results being that these soft stops have received a three-fold modification. Though Herr Buchholz, as we have already stated, has turned all the stops in a masterly manner, he seems to have treated the softer ones of this manual with especial love, for every one who hears, after the chords of the full organ, this manual with its wonderful character-stops, is surprised and absolutely carried away by the tones which surpass in perfection everything he ever heard before. The full organ possesses a grandeur of tone, power, and brilliancy almost unexampled, and has elicited the greatest astonishment from all who have enjoyed the opportunity of hearing it.

**PHILHARMONIC CONCERT.**—The new band assembled in the Hanover Square Rooms on Saturday last at 11 A.M., under the direction of Professor Sterndale Bennett. The result of the first trial was eminently satisfactory. The grand *allegro* of Mendelssohn's *Lobgesang*, Beethoven's Symphony in A (No. 7), and Spohr's overture to the *Alchemyst* were performed with wonderful spirit and precision. No more proof was wanted about the efficiency of the new band, which one might have imagined had been playing under Professor Bennett's direction for the last twenty years—instead of, as it were, just "scraping" his acquaintance. Thus the subscribers to the Philharmonic Concerts may rest satisfied that they will experience no diminution of their pleasures.

**MONDAY POPULAR CONCERTS.**—It was only to be expected that Mendelssohn's *Ottet* would be promptly repeated "by unanimous desire," and the enthusiastic welcome accorded to its second performance is sufficient warrant that Mr. Arthur Chappell did wisely in again affording the public an opportunity of hearing it. That such a production should have emanated from the brain of a boy of fifteen is little less than a miracle,—it is a piece of absolute inspiration, combining a breadth and largeness never approaching heaviness, with an airy lightness equally removed from frivolity,—the whole work at each hearing disclosing fresh beauties as gratifying to the unskilled amateur as to the thoroughly-versed musician. With the exception of one trifling hitch (instantly rectified) at the opening of the second movement, the execution was altogether as praiseworthy as upon the former occasion—the instrumentalists, led by M. Vieuxtemps, being precisely the same. There was but one more concerted piece, but that a perfect gem,—the quartet, in G minor, of Mozart, for pianoforte, violin, tenor and violoncello, generally admitted to be the finest composition of its class that proceeded from the pen of the most tuneful and prolific of great masters, and rendered most unexceptionably by Messrs. Charles Hallé, Vieuxtemps, Schreurs and Piatti. Judging from the warmth of its reception, we are inclined to think the first time of hearing will not be the last. Mr. Charles Hallé gave Beethoven's Grand Sonata in C major, Op. 53, dedicated to Count Waldstein—which was originally introduced at these concerts by Miss Arabella Goddard, May 30th, 1859, and is one of the three solos for the pianoforte (the *Sonata Appassionata*, in F minor, and the gigantic B flat, 106, being the other two) avowedly written to exhibit the brilliant mechanical qualities of the player. Replete with difficulties, it is, nevertheless, more than a vehicle for the display of rapid fingers, being instinct with all that the highest intellect of musical genius could inspire. Herr Lenz has written a heap of extravagant rhapsody on this sonata, in which he finds a likeness to the phantoms in Dante's *Inferno*, to an arsenal of artillery,—a ship of the line blown up, and—a *gad-fly*!! Were Beethoven still living he might well exclaim, "Save me from my friends." As a fit companion to this climax of difficulties for the pianoforte, M. Vieuxtemps selected Bach's Chaconne, in D minor, as an illustration of his complete mastery over the violin. This again is one of three sonatas for the instrument, the other two be-

ing fugues no less remarkable for elaborate ingenuity. Mendelssohn, whose faith in Bach is well known, has added a pianoforte accompaniment (admirably played by Mad. Vieuxtemps, by the way), which sustains without in any way interfering with the solo. Remarkable as was M. Vieuxtemps' recent rendering of Tartini's *Trillo del Diavolo*, his execution of Bach's Chaconne was still more praiseworthy, the latter bearing about the same relation in point of difficulty as does the great 106 B flat of Beethoven to the "Moonlight" or any of his early sonatas. We were glad to find the vocal selection confined to two pieces in the evening, as it confers the merit (good music notwithstanding) of shortening the entertainment to a reasonable limit. Mad. Laura Baxter was the singer, and gave excellent effect to Henry Smart's charming song "Estelle," and Dr. Sterndale Bennett's graceful lyric "Gentle Zephyr." After the sentimental twaddle palmed off as drawing-room ballads (never admitted at the Monday Popular Concerts) it is refreshing to come across two compositions like these, as genial and unaffected as they are thoroughly musician-like. Both songs were accompanied by Mr. Benedict in his most finished style, and if we do not always mention that gentleman's name in connection with these concerts it is rather by oversight than design, his services as conductor being as highly valuable as they are uniformly unobtrusive. Sophr's Double Quartet, in D minor, is promised at the next concert, and a repetition of the last Beethoven selection, from which some four hundred persons were reluctantly turned away on the 11th of January, is announced for March 4th.

## THE ENTERPRISING IMPRESARIO.

### CHAPTER VIII.

Of all the touring parties which are formed after the London season, there are few whose travels are more replete with incident and adventure than those of a party of musical celebrities, brought together by an enterprising impresario for a tour in the provinces. They do not, it is true, brave the dangers of Vesuvius, or encounter hair-breadth escapes on the glaciers of Switzerland, neither do they experience the inconvenience of a nocturnal interview with Spanish bandits, nor a run of ill luck at Baden-Baden; but they have stories of their own to tell, which, though of less perilous and exciting scenes, are still interesting and amusing. A pleasant time they pass. Living in a style, popularly supposed to be the lot of fighting-cocks, they have no heed of hotel bills or railway tickets, it being a characteristic feature of a provincial tour that all expenses as well as salaries are paid out of one pocket—the impresario's.

In former times these musical parties consisted of a few artists, one or two celebrities being sufficiently attractive to the provincial public; but of late years they have been considerably augmented, and in some instances include the entire strength of a London Italian opera company, advancing the cause of music by more perfect performances of the best operatic works than were previously to be heard in the provinces. To arrange the movements of such a precious freight is an undertaking requiring no little care and forethought—one which has given many an enterprising impresario the headache.

Singers, theatrical managers, Bradshaw, to say nothing of the public, have to be consulted and conciliated, obstacles apparently insurmountable to be overcome, and at the last moment all arrangements may be frustrated by a puff of wind or the late arrival of a railway train.

The principal towns are visited, Dublin being that in which the campaign generally commences. The voyage thither from Holyhead is a severe trial to the tourists. For many days before starting the weather glass is anxiously and constantly referred to. Visions of rocking steam-boats trouble the sleep of the foreign magnates. They leave Euston Square in fear and trembling. Lucrezia has laid in a stock of antidotes and eau de Cologne enough for the whole party. The Duke Alfonso has provided himself with a zinc belt, which is already fastened round his body, but so tightly that it has quite a contrary effect to that he expected, and he is persuaded by Gubetta, who is sitting opposite, to remove it for fear of accidents. An attenuated saw-toothed Frenchman, the utility bass of the company, pooh-poohs the preparations of his compa-

nions, and tells long tales of shipwrecks, much to the discomfort of the seconda donna, who listens to them attentively, and inquires timidly, "s'il y a des rochers près de Dublin."

The train passes Bangor—dashes through the Menai Bridge—and the anxiety of our travellers increases momentarily. Heads are thrust out of the windows to see if the wind blows, and blow it always does across the Isle of Anglesea. Lucrezia declares her intention to remain at Holyhead. Gennaro upbraids her for want of courage. Alfonso readjusts his belt. The prima donna Leggiera, poor little Amina, implores some one to look after a good berth for her if they must really cross. The thin Frenchman, with the fallow face, buttons his coat, and becomes paler and paler as the train approaches its destination. The night is dark, and more or less stormy. The steamer rolls heavily at her moorings. The railway carriages reach the end of Holyhead pier, and the party alight. "Shall we have a good passage, captain?" inquires the impresario of a figure in a pilot coat. "Better than to-morrow I expect," is the reply made in the hearing of the foreigners, who now gather together and confer among themselves whether to start or not. The engine screams, the wind blusters, the sailors swear and shout to each other through the darkness, all adding to the timidity and indecision of the party.

Suddenly Gennaro leaves the group, and says he is resolved to go. Lucrezia follows him, and so do Amina, Gubetta, and many others. The Duke has confidence in his belt, and is already on board. The fallow-faced Frenchman prefers waiting till to-morrow, and returns to the hotel, in spite of all his boasting. The vessel is under weigh, and already tossing and pitching about in the boiling sea outside the harbour of Holyhead. Gennaro paces the deck, cigar in mouth, trying boldly to conquer a certain unpleasant sensation which is fast gaining ground upon him.

Some five or six members of the chorus endeavour to warm themselves against the iron platings of the engine-room. Lucrezia is extended upon a sofa in the ladies' cabin. "Gennaro, Gennaro, mi sento male!" She calls, but in vain. Gennaro by this time has dropped his cigar, and is hanging in a pitiable state over the side of the boat. Lucrezia suffers, but not alone. Orsini on the couch opposite groans most dolefully. In half an hour and the worst anticipations are realised. Antidotes, zinc belts, eau de Cologne, are of no avail. The warblers are hushed and prostrate; the only notes at all audible are indicative of distress and suffering. What noise is that like the falling of a house, that wakes the stewardess out of a dose, and alarms the passengers? Lucrezia feebly raises her head, and sees Orsini lying on the floor! She has tumbled off the couch, and fallen with a crash which threatened the safety of the ship, and all on board. There she must lie until able to pick herself up; for all efforts of the stewardess to move her are futile. It is indeed a rough night, and the wind has increased in violence. Some of the party think that the fallow-faced Frenchman was right to stop behind, and envy him his snug quarters in Holyhead. All are quite exhausted; their moaning and groaning become weaker and weaker, when the welcome intelligence is brought them that they are entering Kingstown harbour. One after another they struggle up the narrow staircase on to the deck, and feast their eyes with the sight of land. Gennaro, who has been rolled up in tarpaulin by a charitable sailor, is unpacked, and helped upon his legs. He staggers to the cabin door to inquire for Lucrezia. The Duchess appears in a most lamentable plight, and vows in a husky voice that nothing shall ever tempt her to cross the channel again. Orsini rolls over, and gets up. Amina treats the matter more philosophically than the rest, and is thankful it has been no worse.

The vessel is alongside, and the foreign magnates disembark among a crowd of the Kingstown inhabitants, who have assembled to see them arrive. Being almost incapable of any voluntary exertion, they are put into the railway carriages, and conveyed to Dublin, where they are finally housed at Morrison's Hotel. After some hours' repose, the entire company meet together at dinner, on this the first day of the tour—a critical reunion for all concerned—when it will be seen how the ladies are likely to agree, and whether the gentlemen are agreeable companions,—questions of no slight importance, considering that the pleasure or discomfort of the ensuing six weeks or two months depend thereon. The impresario is seated at the head of the table, with Lucrezia and

Amina at either side; the conductor faces him a long way off, the intervening space being filled up by the seconda donna, tenors, baritones, and other members of the company, in their respective places. The feast begins. My enterprising friend must be careful how he divides his attention between the two ladies on his right and left. He must not let the prima donna assoluta suppose she is neglected, or the prima donna leggiera imagine for a moment there is any partiality shown to her opposite neighbour. Not that they are jealous, but terribly tenacious of their rights, and particularly so on such an occasion as the present. The mother of Amina sitting next her is a stout lady, with puffy cheeks and a reddish nose. She talks but little, except to the waiters in very broken English, whenever a savoury dish which is out of reach attracts her notice, then woe to the attendants if they do not obey her almost unintelligible commands.

The dinner goes off well. Conversation becomes general. Lucrezia is in good humour (the sea voyage being over is a reason for it), and tells some capital anecdotes of which she has a store. She gets up, and shows how she used to torment a Duke Alfonso of former times; how she wickedly delighted to tease Tamburini in the celebrated trio scene. Then she gives an imitation of Ronconi's by-play in the same part, and of his grimaces by which he would try to make her and Gennaro laugh at the most serious moment. The primo baritone, the merry andrew of the party, has forgotten the failure of his zinc belt, and performs sundry conjuring tricks, to the vast amusement of his companions. The cloth is removed, and after coffee the ladies retire, embracing each other in the most affectionate manner. Smoking then begins, and perhaps a game at chess, which is watched most attentively in silence, until a questionable move excites a discussion so energetic and noisy, as though the question in dispute were to be decided by him who could make the most violent gesticulations, and speak the loudest. At length the party breaks up—*buona sera*, and everybody goes off to bed, thankful they are not with the fallow-faced Frenchman, who is in the full enjoyment of the *traverse* which he had so ignominiously refused to make with them the night before.

Thus the first day of the tour may be said to have passed propitiously enough. The next morning a message is brought to the impresario, informing him of the sudden hoarseness of the basso profondo. He goes to Oroveso's apartment, and finds the old Druid panting and sighing, unable to sing a note. The manager sends for the doctor. The doctor comes. Behold him as he enters the sick room. His tall, well-built frame, slightly inclined to the obese; the genial smile upon his face, which somewhat resembles that of an infant Bacchus in spectacles, inspire the patient with confidence as those of one accustomed to wrestle successfully with every symptom of disease. Like Coleman's Dr. Bolus, who

"Though in trade  
Which oftentimes will genius fetter;  
Read works of fancy, it is said,  
And cultivated the belles lettres.

our doctor is an accomplished as well as a learned man. His prescriptions are not, perhaps, written in verse, but he makes his physic as palatable as it is efficacious, and he can, when he has restored his patients to convalescence, discourse as eloquently upon the nourishing properties and the ingredients of different gastronomical dainties as any professed follower of the culinary art. He speaks many languages, and addresses Oroveso in Italian: "*Mostrate la lingua!*"

The basso, who seems somewhat puzzled why he should show his tongue because he has lost his voice, opens his mouth wide and exhibits as requested.

"Male qui?" says the doctor, pointing, to the throat. "*Si molto male*," is the reply, much to the horror of the impresario who stands at the foot of the bed, anxiously awaiting the doctor's opinion, which, upon further examination, is that Oroveso will be able to sing by the evening, but that he must be kept quiet and adopt immediate remedies. The impresario's mind is relieved, and he goes to the theatre, where the rehearsal is in progress. The band and chorus make a deafening noise in the empty house. A confusion of tongues is heard upon the stage; the foreign *régisseur*

and the English prompter are teaching the chorus their stage business, each after his own fashion. The conductor gesticulates violently in the orchestra, and screams at the top of his voice when a wrong note is played; every preparation is being made for the evening performance, when a great attendance is expected to the first night of the Italian operas in Dublin.

#### ANTEATER.

### The Operas.

HER MAJESTY'S THEATRE.—Although the performance of *Fra Diavolo* is not what it might be at this theatre, it presents many points of a special recommendation, which may serve to smooth away its sins. Mlle. Parepa sings the music of "Zerlina" admirably. She introduced air in the second act—that selected by poor Bosio at the Royal Italian Opera—wonderfully indeed. Mr. Swift's *Fra Diavolo* has many excellent points, vocally and histrionically; Mr. Honey makes a quaint "Lord Allcash;" and Mlle. Alessandri a nice "Miladi." Nevertheless, the cast, we imagine, might have been made stronger.

The *Amber Witch*, announced for Saturday, is postponed to Tuesday, when it is expected that all will be ready, and no further disappointment to the public made necessary.

ROYAL ENGLISH OPERA.—Auber's *Domino Noir*, produced for the first time at this theatre on Wednesday, was a decided success. The cast included Miss Louisa Pyne as Angela; Miss Thirlwall, Brigetta; Miss Leffler, Jacintha; Mr. Haigh, Horace; Mr. St. Albyn, Julian; Mr. H. Hornecastle, Lord Elfoot (called in the translation, Prince Grumboff, why we know not); and Gil Perez, Mr. Corri. This time the directors had faith in the composer, and did not attempt—as in the *Crown Diamonds*—to render his music more attractive by English ballads and Italian variations. Miss Louisa Pyne sang with wonderful brilliancy and finish throughout; and the whole performance, indeed, musically speaking, was most admirable. Of the acting, were we so inclined, we might venture to speak in irreverent terms of dispraise. The band, under the direction of Mr. Alfred Mellon, was splendid; and the chorus excellent, particularly in the magnificent scene of the nuns in the last act. The *Domino Noir* will doubtless have a run—if not, it ought. Mr. Howard Glover's *Ruy Blas* is in active preparation, and will be produced about the second week in March.

PRINCESS'S THEATRE.—By the revival of *Don Cesar de Bazan*, a third character is added to the list of M. Fechter, whose great success with the London public may be measured by the small number of parts he undertakes. Since his first appearance, at the beginning of the winter, he has merely alternated *Ruy Blas* with the *Corsican Brothers*, but he has acted—if we mistake not—every night, and the esteem in which he is held has progressed without reaction. His interpretation of the peculiarities of Don Cesar's character and position solves a difficulty which will often prevent a consistent impersonation. While he is a penniless vagrant, with nothing save the blue Castilian blood to enable him to float above the common herd of mendicancy, Don Cesar can be made so extremely amusing that the actor, emulous of applause, is sorely tempted to sink him altogether into an abyss of blackguardism. This would be all very well if the Don had only to wallow to the end of the story; but as the play is written he is bound to rise in the last act, and appear the thorough Spanish gentleman, punctilious on points of honour as any hero of Lope de Vega or Calderon. Whatever his antecedents, he must be the thorough Hidalgo when he defends the honour of his wife against the King, and hence the misfortune will frequently arise that the Don Cesar of the beginning has nothing in common, save his name, with the Don Cesar of the catastrophe. This inconvenience is obviated by M. Fechter in a manner worthy of all praise. He attaches more importance to the conclusion than to the commencement of the story, and therefore he does not, for the sake of being "funny," sink the vagabond Don Cesar so low that he may not without losing his identity, be easily raised to the proper position of the proud, honourable Count of Garafa. Everybody knows how M. Fechter can play a thorough gen-

tleman in the chivalric sense of the word, and readily imagine the spirit he displays when as the loyal husband he defies the royal seducer. But attention may be called to the admirable *finesse* with which, at the beginning, he makes the soul of the gentleman shine through the rags in which his body is enveloped, and shows that scampdom, thick as it may lie on the surface, has not penetrated the core. The low form of inebriety he discards altogether; he is careless and improvident, that is all; he laughs at the prospect of his own death with the truly Spanish disregard of life, but he is still the scion of the old house of which he is the last representative. This play was a favourite long before its plot supplied the libretto of Mr. Wallace's *Maritana*, and with M. Fechter in the principal character it is likely to thrive on a new popularity.

Miss C. Leclercq is a very efficient Maritana, and the boy Lazzarillo is prettily played by Miss Maria Harris. Indeed, the piece is creditably performed throughout, and has been put upon the stage in tasteful and appropriate style.

### Provincial.

From a correspondent in GLASGOW we learn that the musical lectures delivered by Mr. H. J. Lincoln in the great towns of Scotland, have been, as we anticipated, eminently successful. Of the second lecture held at Glasgow, the *North British Daily Mail* writes as follows:—

"On Saturday afternoon, H. J. Lincoln Esq., of London, delivered his second musical lecture in the Queen's Rooms, his subject being *the Genius and Works of Weber*, with vocal and instrumental illustrations. The hall was quite filled with an assemblage comprising the *élite* of the city. William Ening, Esq., presided. Mr. Lincoln, in an able and interesting manner, described the characteristics of Weber's genius, contrasting it with that of Mozart, from whom he differed in this respect, that, while Mozart's powers as a composer were of a universal character, capable of treating successfully a great variety of themes, those of Weber were more limited, yet such as proved him to be a great master in his own department of musical art. Weber's genius belonged to the heroic and romantic class; his sacred compositions wanted the elevation and tone necessary for that kind of music; but he was able to project his imaginations, so to speak, out of himself, and accordingly he excelled in dramatic characterisation. Some men of genius throughout their works reproduced in a modified form their own feelings and sentiments, so that the individuality of the author was always conspicuous. Byron's heroes were all types of himself. But, as Sir Walter Scott embodied in literature the characteristic traits of his countrymen, so the lyrics of Weber were essentially expressive of German nationality. Mr. Lincoln illustrated the character of Weber's compositions by several selections from his works, vocal and instrumental, including the duets "Tell me truly," "Ebben da quella via caverna;" song, "Crepato un tel bestion;" drinking song from *Der Freischütz*; quartets, "Benedictus," and "Over the dark blue waters;" themes on the pianoforte, overtures, &c. Mrs. Harper and Mrs. Lann, Messrs. Cumming and Lawler, executed the vocal part of the music very efficiently, and elicited loud applause. The performances of Mr. Lincoln and Herr Ries on the pianoforte were also highly applauded. The lecture and illustrations, while they were interesting from the instruction they imparted regarding the genius and works of the great composer, were no less fitted to afford pleasure to the audience as a high-class intellectual entertainment."

The selection of Mendelssohn's *Elijah* for the first concert of the season, by the Liverpool Philharmonic Society, judging from the *Mercury*, appears to have pleased all parties, and to have had good results. The Philharmonic Hall was crowded in every part, and the performance, if not first rate, was satisfactory. If, on the other hand, we are to give credence to the *Daily Post*, we should be compelled to think differently. "We must confess we seldom, if ever, heard the *Elijah*," writes our contemporary, "with so little pleasure." Two causes are assigned—a weakness in the principal singers, and a preponderance of brass instruments in the orchestra. As regards the latter fault, the writer is somewhat severe on the authorities:—

"It is surprising that, in spite of all we have said, and all that every musician says month by month, that the committee are so insensible to



the defect, and fail to remedy it at all costs. It is neither just to the performers, to the conductor, nor to the subscribers. The former are deemed incompetent because they cannot perform impossibilities; the conductor gets blamed because the band is not effective; and the subscribers, who pay a good price for the best article, don't get it."

The *Mercury*, taking a direct opposite view, asserts that the oratorio "was rendered in a manner which reflected infinite credit on the performers, generally speaking." The soloists were Mlle. Parepa, Miss Palmer, Mr. Wilbye Cooper, and Mr. Lawler, which will enable the reader, perhaps, to reconcile the conflicting statements of the journalists. The annual concert of Mr. Millar, at Birkenhead, on Tuesday evening week, the *Liverpool Mail* informs us, attracted a large and fashionable audience to the Craven Rooms. The singers were the Misses Millar, Miss Edith Wynne, Mr. Scarisbrick, and Mr. Millar; instrumentalists, Mr. F. Webb (violin), and Mr. Millar, jun. (pianoforte). "The Misses Millar, who are *débütantes*," writes the *Mail*, "displayed admirable taste and considerable power of expression and execution in various solos and concerted pieces, and the *bénéficiaire*, though his voice is evidently effected by the ravages of time, sang a song of his own composition, "As light over the waters breaking," and Victor Massé's "Light as the falling snow," with unexceptionable vocal skill.

The performance of the *Messiah* at the Free Trade Hall, MANCHESTER, on Wednesday, the 13th, according to the *Manchester Weekly Times*, was a great musical treat, in spite of the organ being made to do duty for the orchestra. However, as the organ accompaniments were entrusted to so eminent a hand as Mr. W. Best, and as the prices of admission were Free Trade Hall prices, all grumbling was checked, and gratification reigned triumphant. We can readily imagine how superbly the organ parts were played, and that the "pastoral symphony" narrowly escaped an encore, as the same paper informs us. The principal singers were Madame Lancia, Miss Fanny Huddart, Mr. Augustus Braham, and Mr. Wharton. Of the first-named lady, the *Weekly Times* thus speaks:—

"Madame Florence Lancia on this occasion sang the music for the first time. She was very nervous, as a young artist very naturally might be under such circumstances, and before so large an audience, accustomed to hear the first talent of the country in this trying Handelian music. This feeling somewhat interfered with Madame Lancia's success in the early portion of the oratorio, but she gradually recovered, and in the beautiful air, "But thou didst not leave," had fairly recovered her self-possession, and won one of the most enthusiastic encores. There was no mistaking the richness of her tones, the clear, definite character of her declamation, or the legitimate reading, for here, as indeed throughout the oratorio, she kept closely to the composer's notation, never for a moment being led away into meretricious ornament. In the most trying, perhaps, of all musical declamation, "I know that my Redeemer liveth," Madame Lancia showed an amount of intelligence and dramatic expression, which is as rare as it is interesting, particularly when we consider the novelty of her position. That rapt expression of an abiding faith has not often been more beautifully illustrated, and the artist received the warmest acknowledgment from an evidently delighted audience. If we were given to prophesy, we should feel inclined to anticipate a great career for this gifted young vocalist."

Mr. Augustus Braham is commended for the vigour of his style, and Miss Fanny Huddart for her truthful expression. The choir was good, and Mr. W. D. Banks all that could be desired as conductor. The London Glee and Madrigal Union performed at the Concert Hall, on Wednesday evening, with eminent success. "After the usual scraps from foreign operas," writes the *Manchester Examiner and Times*, speaking of the glees and madrigals, "there was a freshness as of spring-time in these beautiful harmonies—for what harmony is so beautiful as that derived from the human voice in finely attuned combination." The concert was made further attractive by the performance of Beethoven's symphony in D, and the overture to *Der Freischütz*.

A concert was given at LEEDS, by the Town Hall Concert Society, on Saturday week, which comprised a performance of *Der Freischütz*, and a miscellaneous selection. The solo vocalists were Mad. Catherine Hayes, Miss Helena Walker, Miss Lascelles, Mr. Tennant, and Signor Burdini; chorus, the Leeds Concert Choir; violinist, Herr Becker; pianist, Mr. Francisco Berger; organist, Mr. Spark; conductor, Mr. Henry Smart. The opera-

tic portion of the concert was indifferent, owing to the want of pre-arrangement amongst the principals, and some of the music had to be omitted. The second part of the concert was more successful, Mad. Catherine Hayes singing "The last rose of summer" most admirably, and being enthusiastically encored. Miss Lascelles was also encored in the song of the goat-herd, from *Dimorah*, "Ye maidens in spring time." A solo on the violin by Herr Becker was one of the great attractions of the evening, and Mr. Berger's performance on the pianoforte of "The Harmonious Blacksmith" was much applauded. Miss Walker and the Concert Choir maintained their well-earned reputation. The concert terminated with Mr. Spark's popular "Garibaldi chorus." The Town Hall Concert Society gave their final season performance last Saturday, when the Brousil family were engaged. There was a crowded audience and a very enjoyable concert.

The opening of a new organ for Trinity Church, KNARESBOROUGH, is thus noticed in the *Leeds Intelligencer*, of February the 16th:—

"Twelve months since the desirableness of procuring an organ for this church was affirmed at a meeting held in the vestry, the harmonium then used not being considered sufficient in power either to direct or sustain the voices of the congregation. An appeal for funds was cheerfully and liberally responded to, not only by those who regularly attend the church, but by many who are not in the habit of doing so; and upwards of 200*l.* was subscribed, independent of the proceeds of a most successful bazaar. The erection of the organ was entrusted to Messrs. Foster and Andrews, of Hull; and Tuesday last was fixed for its opening by Mr. Dent Davidson, organist, Leeds. Two excellent sermons were preached, morning and evening, by the Rev J. Palmes, Vicar of Weeton. The attendance in the morning was thin, but in the evening the free seats were well filled. The collections amounted to 15*l.* 11*s.* The entire cost of the organ is 310*l.*, and it is now wholly defrayed. The organ comprises two full sets of keys, and a pedal board of 29 notes. While the great organ is not large, the swell is very complete, the wish of the subscribers being to have an instrument possessing a great variety of pleasing effects rather than immense power. Mr. Davidson did full justice to the organ and choir, accompanying in a most tasteful manner, and by his judicious selection of voluntaries exhibiting the several fine solo stops, as well as the richness of the full organ.

The *Evening Courant* renders an account of a concert which was given on Saturday afternoon, at the Masonic Hall, EDINBURGH, by Signora Fabroni, and which attracted a large attendance. The lady sings and plays the harp, being far more successful with her instrument than with her voice.

As might be imagined Mad. Catherine Hayes's Irish tour is proving a series of triumphs. Two concerts were given in the Rotundo, DUBLIN, with what effect may be gathered from the following excerpt from the *Daily Express*:—

"Mad. Hayes was in splendid voice and her first triumph was attained in Bellini's aria, "Qui la Voce." She next—and most charmingly—sang a new song, composed expressly for her by M. Gabriel, entitled "Maureen," in the which being encored, she sang "Home, sweet Home." Gladly would the audience have had a repetition of this old melody, but they refrained from taxing one who with so much kindness had answered their plaudits. In the second part Mad. Hayes was joined by Signor Burdini in the duetto, "Quant Amore," from *L'Elisir d'Amore*. She next sang a new song, "Love's Messenger," written by M. Berger, and substituted for it, on being encored, "Kathleen Mavourneen," and drew down thunders of applause, which were again and again renewed as the closing strains were heard in "Savourneen Deelish."

Herr Becker's violin solo is highly eulogised, and the singing of Miss Lascelles and Mr. Tennant well spoken of.

The same success appears to have attended the party in CORK, the *Cork Daily Herald* rendering a glowing account of the first "Catherine Hayes's" Concert given at the Athenæum on Friday evening, the 15th instant.

## BOOSEY'S MONTHLY VIOLINIST, price 6d.—The

First Number of this Publication will appear March 1st, and will contain a Selection of 13 Airs from Balfe's new opera, "Bianca;" Laurent's Daisy Waltzes on the Buckley's Songs; Burckhardt's Knickerbocker Polka; Laurent's Christmas Waits Quadrille; La Chatelaine Valse, Fatchi-I-I Polka, and Floccon de Neige Galop. Boosey's Monthly Violinist will comprise the newest and most popular Music of the day, short Airs, with Variations, &c., forming a most attractive Miscellany for Amateurs.]

[Boosey and Sons, Holles Street.]

